

MUSICAL FOUNTAIN

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE ARTS

VOL. XXIII.—NO. 23.

NEW YORK, WEDNESDAY, DECEMBER 2, 1891.

WHOLE NO. 615.



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During more than eleven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Teresina Tua	Marchesi
Ida Klein	Luca	Laura Schirmer
Sembranch	Ivan E. Morawski	P. S. Gilmore
Christine Nilsson	Leopold Winkler	Kathia Paulsen-White
Sealchi	Costanza Donita	Rose Schottenfels
Trebelli	Carl Reinecke	Mrs. Johnstone-Bishop
Marie Rose	Heinrich Vogel	Max Bruch
Alfred Grünfeld	Johann Sebastian Bach	L. G. Gottschalk
Rielka Gerster	Peter Tschakowsky	Antoine de Kontski
Nordica	Julius Perotti	S. B. Mills
Josephine Yorke	Adolph M. Foerster	R. M. Bowman
Emilie Ambre	J. H. Hahn	Otto Bendix
Emma Thursby	Thomas Martin	W. H. Sherwood
Teresa Carreno	Louis Gaertner	Seigno
Kellogg, Clara L. - 2	Pietro Mascagni	Victor Nessler
Minnie Hauk - 2	Richard Wagner	Johanna Cohen
Materna	Theodore Thomas	Charles F. Tretbar
Albani	Dr. Damrosch	Jennie Dickerson
Annie Louise Cary	Campanini	E. A. Macdowell
Emily Winant	Jenny Meyer	Theodore Reichmann
Lena Little	Constantin Sternberg	Max Treuman
Mario-Celli	Dengremont	C. A. Cappa
Andrew Carnegie	Hans Balatka	Montegriffo
James T. Whelan	Mathilde Wurm	Mrs. Helen Ames
Eduard Straus	Liberati	S. G. Pratt
Eleanor W. Everest	Johann Strauss	Rudolph Aronson
Jenny Broch	Anton Rubinstein	Hermann Winkelman
Marie Louise Dotti	Del Puente	Donizetti
Marie Jahn	Joel	William W. Gilchrist
Furcb-Madi - 2	Joel	Ferranti
John Marquardt	Julia Rivé-King	Johannes Brahms
Zélie de Lussan	Hope Glenn	Meyerbeer
Blanche Roosevelt	Louis Blumenberg	Moritz Moszkowski
Antonia Mielke	Frank Van der Stucken	Anna Louise Tanner
Titus d'Ernesti	Frederic Grant Gleason	Anton Dvorak
Anna Bulkeley-Hills	Ferdinand von Hiller	Wilhelm Junck
Charles M. Schmitt	Robert Volkmann	Fannie Hirsch
Friedrich von Plotow	Julius Rietz	Michael Banner
Frans Lachner	Max Heinrich	Dr. S. N. Penfield
Edmund Marchner	A. L. Guille	F. W. Riesberg
Edmund C. Stanton	Ovide Musin	Emil Mahr
Heinrich Grünfeld	Anton Udvardi	Otto Sutro
William Courtney	Alcuin Blum	Carl Faellen
Josef Staudigl	Louise Natal	Belle Cole
K. M. Bowman	Ethel Wakefield	Carl Millocker
Mrs. Minnie Richards	Carlyle Peterselis	G. W. Hunt
Florence Clinton-Sutro	Carl Retter	Georges Bizet
Arthur Friedheim	George Gemündel	John A. Brockhoven
Clarence Rddy	Emil Liebling	Edgar H. Sherwood
Mr. & Mrs. C. H. Clarke	Van Zandt	Ponchielli
Fannie Bloomfield	W. Edward Heimendahl	Edmund Monumet
S. E. Jacobson	Mrs. Clemelli	Haydn Monumet
C. Mortimer Wiske	Albert M. Bagby	Johann Svendsen
Emma L. Heckle	W. Waugh Lauder	Strauss Orchestra
Edward Grieg	Mrs. W. Waugh Lauder	Antoine Dvorak
Adolf Henze	Mendelssohn	Saint-Saëns
Eugen d'Albert	Hans von Bülow	Pablo de Sarasate
Lilli Lehmann	Clara Schumann	Albert R. Parsons
William Candlish	Joachim	Ernst Catehuesen
Frans Kneisel	Samuel S. Sanford	Bertha Pierson
Leonard Campanari	Frans List	Carlos Sobrigo
Frans Rummel	Christine Dossert	George M. Nowell
Blanche Stone Barton	Dora Henningsen	William Mason
Amy Sherwin	A. A. Stanley	Padeloup
Thomas Ryan	Ernst Catehuesen	Anna Lankow
Achille Errant	Heinrich Hofmann	Maud Powell
C. Jon. Brambach	Charles Fraidel	Max Alvary
Henry Schradieck	Emil Sauer	Carlotta F. Pinner
John F. Rhodes	Jesse Bartlett Davis	Marianne Brandt
Wilhelm Gerike	D. Burneister-Petersen	Gustav A. Kerker
Frank Taft	Willis Nowell	Henry Duxens
C. M. Von Weber	August Hyllested	Emma
Edward Fisher	Gustav Hinrichs	Fritz Giese
Kate Rolla	Xaver Scharwenka	Anton Seid
Charles Rehn	Heinrich Boetel	Max Leckner
Harold Randolph	W. R. Haslam	Judith Graves
Minnie V. Vandever	Carl E. Martin	Hermann Ebeling
Adele Aus der Ohe	Jennie Dutton	Anton Bruckner
Karl Klindworth	Walter J. Hall	Mary Howe
Edwin Klaber	Conrad Ansoerge	Atalie Claire
Helen D. Campbell	Carl Baermann	Mr. and Mrs. Lawton
Alfredo Barilli	Emil Steger	Madge Wickham
Wm. R. Chapman	Paul Kalisch	Richard Burmeister
Anna Roth	Louisa Svecenaki	W. J. Lavin
Otto Carpenter	Henry Holden Huss	Niels W. Gade
W. L. Blumenstein	Neally Stevens	Hermann Levi
Leonard Labatt	Dyas Flanagan	Edward Chadfield
Albert Venino	A. Victor Benham	James H. Howe
Josef Rheinberger	Mr. and Mrs. Carl Hild	George H. Chickering
Max Bendix	Anthony Stankowitch	John C. Fillmore
Helen von Doenhoff	Moris Rosenbhal	Helen C. Livingston
Adolf Jensen	Victor Herbert	M. J. Niedzielski
Hans Richter	Martin Roeder	Frans Witczek
Margaret Reid	Joachim Raff	Alfred Sormann
Emil Fischer	Felix Mottl	Juan Luria
Merrill Hopkinson, MD	Augusta Ohlström	Carl Busch
E. S. Bonelli	Mamie Kunkel	
Paderewski	Dr. F. Ziegfeld	
Stavenhagen	C. F. Chickering	
Arrigo Boito	Villiers Stanford	
Paul von Janko	Louis C. Elson	
Carl Schroeder	Anna Mooney-Burch	
John Lund	Mr. and Mrs. Alves	
Edmund C. Stanton	Ritter-Goetze	
Heinrich Gudehus	Adele Lewing	
Charlotte Huhn	Pauline Schöeller-Haag	

A GOOD motto would be *Festina Lente* in playing fugues.

SO Remenyi was not drowned after all! Well, the proverb may still hold good.

ALL good music becomes classic in time, no matter how far removed it may be in content from our generally accepted notion of the word. Chopin and Schumann are classics just as much as Haydn and Handel.

THE Paderewski boom is a steady crescendo. Not since the days of Rubinstein has there been so much interest manifested in piano playing.

THROUGH the courtesy of Scribner, Welford & Co. THE MUSICAL COURIER is in receipt of Richard Wagner's interesting letters to Uhlig Fischer and Ferdinand Heine, which volume will be reviewed at leisure in the near future.

IT is an odd coincidence that among the many musical critics of New York not a single one corrected the news received by the Associated Press from Paris that Lasalle, the "Tenor!!!" &c. Since when has this celebrated BARITONE developed into a tenor?

MANAGERS of rival pianists, who write deprecatory criticisms of Paderewski, should remember one thing. Everybody understands their motive, and it makes no difference anyhow, for Paderewski is an assured and overwhelming success. "Town Topics," please copy.

AN interesting innovation has been made by A. Colonne, the great Paris conductor, who gives on the printed programs of his popular Sunday concerts the pictures and biographies of the composers whose works are performed on the occasion. These programs sell for 10 centimes (2 cents) apiece and are a great go. Who is the first man to try the experiment in New York?

THE following is the way in which a "Herald" music critic disposes of the Brahms "German Requiem":

The requiem proved to be a disappointment. It is a monotonous affair, which seemed to interest neither chorus nor orchestra—a long drawn out harmonious plaint, which at a first hearing appears to lack either musical color or dramatic significance.

The self unconsciousness of the "Herald," which has the temerity to write thus of a work which it does not know, has never studied, but which it judges from "a first hearing," will become still more amusing when it is remembered that the "German Requiem" is not only undoubtedly Johannes Brahms' best work, but, with the exception of the "St. Paul," "Elijah" and the third part (only) of Schumann's "Faust," also the greatest choral composition that has been penned since Beethoven!

THE "Herald," November 25, contained the following gem of a criticism:

Neither was the performance of the Schumann fantasia, with which Mr. Grünfeld achieved so much in the same place a few weeks ago, at all comparable to the latter's beautiful performance. It had nothing of the depth of feeling nor the poetry that properly belongs to it, and with which many a pianist of less reputation than Mr. Paderewski has been able to invest it.

The noble performance of Schumann's fantasia, op. 17, by Paderewski, is referred to above, and of course there is no disputing tastes. Mr. Alfred Grünfeld is a brilliant player of the shallowest of all schools, the Viennese, and he evidenced by his playing of Schumann that the great romantic composer was a sealed book to him. But there is no disputing tastes. The fantasia, it should be remembered, is all that its title implies, and demands of a player musical imagination of the highest order. This Mr. Paderewski has, and Mr. Grünfeld has not.

But there is no disputing tastes.

THE great Russian composer Balakirew recently visited the village of Zela Zowa Wola, near Warsaw, the birthplace of Frederic Chopin. It was there that Chopin's father was Count Skarbek's superintendent, and in the right wing of the now entirely abandoned castle the great composer saw the light of the

world on March 1, 1809. Balakirew, in conjunction with the great Polish poet Jankowski, now proposes to restore Chopin's birthplace to its original appearance and to decorate the house with a marble slab, in similar manner as was done lately with the Beethoven house at Bonn. The Warsaw Musical Society is to give concerts, the proceeds of which are to go toward acquiring the building and maintaining in it a custodian. The plan is one highly to be commended, as the world owes the greatest of piano composers and one of the greatest of tone poets an irredeemable debt of everlasting gratitude.

FRENCH Chauvinism does not seem to be able to confine itself to Paris. We just learn of a recent "Lohengrin" performance at Madrid, at which, during the second act, a Frenchman tried to get up an anti-Wagner demonstration. He was promptly ousted and the performance proceeded without his "assistance" and was concluded amid the greatest enthusiasm.

THE MUSICAL COURIER has always protested against the brutal way most pianists have of ending Chopin's poetic second impromptu in F sharp. In many editions it is marked with two f's, but the whole character of the composition, with its dreamy final cadences, would indicate other treatment. Mr. Paderewski last week proved, by playing the final chord *piano*, that it was the only rational method, and the impromptu, as a finished picture, gains largely thereby.

THE gratifying information reaches us that the citizens of Baltimore propose to erect a large music hall to cost about \$150,000, and that at a public meeting held in that city on Friday night last \$10,000 was at once subscribed. Baltimore is sadly in need of such a hall, and with the application of energy and a proper appeal to the people there is no doubt that the 3,000 shares at \$50 a piece will soon be subscribed. Among musical people present at the meeting were Messrs. Ernst Knabe, Otto Sutro, Geo. Blummer and Ross Jungnickel, conductor of the Baltimore Philharmonic Orchestra.

MR. STEVENSON, in the "Independent," fears the worst may come yet in piano recitals. Read his apt remarks about Paderewski:

To Mr. Paderewski's case is also to be added a curious personality and temperament. A slender, awkward, apparently quite self unconscious young man hurries across the stage. He sits down without fuss, with hardly a useless look about him, calmly to his work. His nimbus of reddish hair stands out all over his head. His small eyes, almost always downcast except for observing the conductor, seem closed. Narrowly escaping beauty, there is a quality almost androgynous in the fashion of his pale countenance. In the young man's looks as well as his manner, in this, one may trace a part of the mounting wave of interest that has plucked and fixed public curiosity about him. Personal individualism is much just now to a pianist. Mr. Paderewski is a species of Sarah Bernhardt of the piano—a strange quintessence of art for art's sake. He is sure to be heard with interest as yet another magician with the fingers, and a Slav temperament as well as a musical one; and in this age when, as has been said, metropolitan musical people are not to be astonished at what a pianist's muscles and patience will do; in this age when the pianist's message is so largely the gospel of magnificent noise in a big concert hall; in such an age one says that a player ought to feel contented if his auditor's eyes open very wide as they watch the performer perform, juggle with cannon balls or feather puffs, and trill with every finger tip at the same time. It is by no means sure that the progress of concert hall pianism may not ultimately take up the technical cultivation of the toes, and enable the supreme technicians of the next century to perform what will prove (excusing the phrase) yet more remarkable and elevated feats at the piano than those whereto it is one's present privilege to listen.

SO English opera and opera in English does not pay in London. The "Sun" published last Sunday the following bit of news:

The English opera house has proved a failure. Its doors will be closed after to-night, and Mr. D'Oyly Carte has a white elephant on his hands. It is a lamentable fact, but there are not enough English lovers of high-class music to support it. "Ivanhoe" no longer proves a draw, and "La Basoche" entailed a heavy loss, though it is a good piece. The artists themselves have been somewhat to blame for the catastrophe. When the present season commenced it was proposed to alternate the new opera with the performance of Sir Arthur Sullivan's "Ivanhoe," and for that purpose a different set of leading artists was engaged. When Carte decided on withdrawing "Ivanhoe," questions arose as to the termination of the contracts with the leading singers, some of the latter insisting upon standing out for their legal rights and not accepting the compromise which was offered. In these circumstances Mr. D'Oyly Carte decided to close the house and terminate the season. This means the throwing out of employment of the large army of chorus singers and other employees engaged at the theatre, and some of these have made such representations to the leading artists that the latter gave way, so that the difficulty might be surmounted; but this compromise came too late. Carte adheres to his decision. Possibly the house will be reopened again in a few weeks with "La Basoche" on a much less lavish scale, pending the production of one of the three novelties for which D'Oyly Carte has given commissions to three of the best known British composers, including the Scotchman, Mr. Hamish McCunn.

To be made a commercial as well as an artistic success it is believed

that a policy of retrenchment will have to be adopted at the new opera house. The salaries of the principal artists and the style of mounting have been on such a lavish scale that it was necessary to have the house well filled every night. A cloak which the king wore for about five minutes in one scene cost, it is said, 35 guineas, and because the two representatives of the part slightly differed in stature it was at first proposed to provide another cloak at a similar price. These mistakes will undoubtedly be corrected in future productions.

Sullivan's "Ivanhoe" is enough to sink the best backed operatic enterprise in the world. No wonder the oil cloth impresario gave up the ghost, or that that much abused spectre refused to "walk" on pay days.

W. J. HENDERSON in the "Critic," last Saturday, has the following pertinent words to say of the all prevailing topic:

The immediate and decisive success of Ignace Jean Paderewski, pianist, suggests naturally an inquiry into its causes. While it is true that the majority of persons are unable to distinguish between piano playing which is merely brilliant and that which has emotional value, it is an undeniable fact that no pianist without some sort of emotional influence has ever achieved a lasting success in this city. That is undoubtedly because the majority of music lovers is composed of women, whose receptivity is greater than their critical discrimination. They intuitively rebel against cold brilliancy after they have passed the first surprise. The number of those, however, who can discern a lack of completeness in the intellectual equipment is very small. A player like Pachmann, whose readings are always sentimental, no matter what may be the real character of the music, gains the ready applause of the multitude, while the few who shake their heads are looked upon as carpers. Discrimination as to the intellectual value of piano playing depends upon the hearer's knowledge of the composer's purposes and of the particular piece undergoing performance.

In the case of Paderewski it is beyond question that the public is, in the first place, dazzled by his remarkable technical skill. His scale playing (so easily appreciated even by those who are at the outer doors of the piano temple) is matchless in its smoothness, clearness and beautiful gradation of tone. His arpeggio playing is not so clear, but in the treatment of octave and chord passages he displays wonderful power and certainty. He plays with so much ease and abandon that he continually excites the mind to fresh surprise. But, as has been intimated, his success does not rest wholly upon this, for in technic he must yield the palm to Rosenthal. Paderewski's emotional force is great, and he possesses in its highest form the power to convey it to the hearer through the medium of the piano. The prevailing moods of this artist are a caressing, wooing tenderness and a brilliant, aggressive impetuosity—two moods of love, both restless. His playing is always poetic, but the poetry is that of a Shelley or a Keats rather than of a Milton.

Consequently we find that Paderewski is a noble interpreter of Chopin, Schumann and Schubert. In Beethoven alone has he disappointed his most thoughtful hearers. The Miltonic utterance of the mighty Ludwig and the enormous intellectual power which guides and governs his musical speech do not appear to be wholly congenial to Paderewski. Tremendous as Beethoven's emotional force is, there is a certain austerity in his style which seems to be foreign to Paderewski's manner of playing. One cannot imagine Swinburne, with all his mastery of poetic technique, writing blank verse like that of Milton. The analogy is a trifle strained, but its purport should be comprehensible. Despite Paderewski's deficiency in Beethoven playing, he is a truly great artist. He never fails to interest, always warms and often melts the heart, and generally satisfies the mind. He deserves his success.

AMERICAN CONCERTS GUARANTY FUND.

LAST season Mr. Arens, the American conductor and composer, gave a number of orchestral concerts in Berlin, Hamburg, Dresden and Sondershausen, the programs of which were made up entirely of works by American composers. Encouraged by the success thus far attained with both critics and the public, he proposes to continue these concerts on a grander scale this season. He expects to concertize in Berlin, Hamburg, Dresden, Sondershausen, Weimar, Leipzig, Cologne, and, if possible, in Munich, Paris and London.

But as these concerts cannot be self supporting, Mr. Arens asks for a guaranty fund of 6,000 marks. THE MUSICAL COURIER, anxious to further the cause of American music in every way and manner, requests all those who have the development of American music at heart to please to send their subscriptions or donations to this paper for publication and remittance to Germany.

At the close of the season each patron will receive a detailed account of expenditures of concerts given, works performed, press notices, &c. Dues will be collected pro rata, as customary, unless the money is contributed directly. The Berlin concert will be given under the auspices of the Hon. William Walter Phelps, United States Minister to Germany, who will also be glad to have subscriptions sent care of the American Legation, 66 Mohren strasse, vis-à-vis Kaiserhof, Berlin.

Below are the subscriptions to date:

MUSICAL COURIER.....	Marks.	100.00
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Mrs. S. A. Knisely, Chicago, now of Munich (\$100).....		413.00

Total to date.....1,276.00

ON BEETHOVEN PLAYING.

THE readers of THE MUSICAL COURIER will read with more than usual interest the appended communication written by Dr. William Mason, the Nestor of American pianists and teachers, a man whose wide culture, varied experience and personal contact with great artists like Franz Liszt and others, enables him to speak with authority on the subject of piano playing in any of its numerous departments. Dr. Mason has, apropos of Paderewski's Beethoven playing, sent THE MUSICAL COURIER a few of his ideas on Beethoven playing in general, which in these days of false prophets crying aloud, "Lo! I am the only Beethoven player alive," is peculiarly welcome. Dr. Mason writes as follows:

Editors Musical Courier:

Whenever a pianist makes his first appearance in public as a Beethoven player he is at once subjected to strictures on all sides by numerous critics who seem to have been lying in wait for this particular occasion, and there immediately arise two parties, each holding positive opinions, of which the one in the negative is usually the more numerous. This is by no means a new fad, but quite an old fashion, dating back at least as far as the writer's experience goes, something over forty years, and probably much further. The reason for this is certainly a very interesting and useful question for the consideration of students and lovers of piano playing, and a few suggestions here given may prepare the way for a more detailed investigation.

Is the difference between Beethoven playing and that of compositions by other composers anywhere akin to the dissimilarity in various styles of architecture which enables a traveler passing through a strange city to immediately distinguish the churches from other public edifices? Or is it, in any degree, analogous to the nice distinction so carefully observed by all composers of true musical instinct, between the so-called ecclesiastical harmonies and those which are secular, of which the opening scene in the "Meistersinger" presents such an admirable illustration? This scene is thoroughly familiar to the New York public, which has enjoyed so many opportunities of observing the tact and skill with which Wagner has treated the subject. The by-play pantomime and musical dialogue between the lovers proceed simultaneously with the church service, and the musical setting and accompaniments of these are uniformly characteristic. Indeed the contrast between the two styles, sacred and secular, is so distinctly marked, and the distinguishing features of each so faithfully observed and consistently carried out by the composer, that the music itself—aside from the scenery—gives the musical hearer who has learned how to listen an intelligent idea of the situation.

These are very nice and subtle distinctions—and they are real and not imaginary—substantial and not fanciful. But is the ideal Beethoven player a myth or does he really exist? If so, who is he and where is he to be found? In short, are we not looking for something that is much in the imagination? Or perhaps, be it said with due reverence, are not the compositions themselves responsible in part for this mystified state of things? Forty years ago my teachers, Moscheles, afterward Dreyshock and finally Liszt, used to say that Beethoven's piano compositions were not "klaviermässig." This word has no precise English equivalent, but might be translated "pianoforteable." In other words they are not written in conformity with the nature of the instrument. Musicians have generally all along agreed on this point. Beethoven's musical thoughts were symphonic, so to speak, and require the orchestra for adequate expression. Many of his piano passages lie most awkwardly under the fingers, and certainly would never have been written by a skilled virtuoso who was simply a pianist *per se*.

Moscheles has always been an acknowledged authority as to Beethoven, and he told me once during a lesson that he considered Liszt an ideal, or perhaps his words were a "great" Beethoven player. As is generally known, Liszt had a prevailing tendency in his piano playing to seek after orchestral effects and thus found himself all the more naturally at home in these compositions. But when has the world ever found another player of Liszt's magnificent calibre, who could so intelligently and ably adapt himself as an interpreter of all kinds of music, who was always and ever master of his resources and who never fell into the error of anticipating his climax? Or, if perchance he found himself in the least danger of such an event he would readily arrange and develop a new climax, so that at the conclusion of his performance he was always sure to have worked his audience up to a state of almost crazy excitement and unbounded enthusiasm. He was at this time—1853—forty-two years old and at his best estate. But even Liszt, who possessed in such an unexampled degree all of the faculties which in the aggregate make up the equipment of a perfect and even phenomenal player, had his limitations in certain directions and details. His touch was not so musically emotional as it might have been, and other pianists, notably Henselt, Chopin, Tausig, Rubinstein and now Paderewski and some others excel him in

the art of producing beautiful and varied tone colors, together with sympathetic and singing quality of tone.

Karl Klindworth told me that during one of the lessons at which I was not present Liszt said, having reference to the subject of touch: "Boys, you may imitate my playing if you will, but do not copy my touch." He went on to explain that instead of patiently working for a normal and orderly development of his touch he had, in his eagerness to reach immediate results, adopted methods of his own without proper reflection, and had taken "short cuts," so to speak, in order the more quickly to reach the goal, and in this way had acquired objectionable habits of touch, which fact he now much regretted. Speaking of a piano touch which is not from the foundation thoroughly supple, flexible and elastic, it is significant that Anton Rubinstein, when in this country in 1873, advised Theodore Thomas, who up to that time had not met Liszt, to make haste to do so and hear him play for, he added, "he is already beginning to break up and his technic is no longer what it was." It seems to me that in this matter of touch Paderewski is as near perfection, or perhaps more so than any pianist I ever heard, while in other respects he stands more nearly on a plane with Liszt than any other virtuoso since Tausig. His conception of Beethoven combines the emotional with the intellectual in admirable poise and proportion; thus he plays with a big, warm heart as well as with a clear, calm and discriminative head, hence a thoroughly satisfactory result. Those who prefer a cold, arbitrary and rigidly rhythmical and ex cathedra style will not be pleased.

Without going closely into detail, there are certain matters concerning Paderewski's mechanical work which deserve the attention of students and others interested in piano technic. In many passages, without altering a note from the original, he ingeniously manages to bring out the full rhythmic and metrical effect, also the emphasis necessary to discriminative phrasing, by means of a change of fingering, effected by either interlocking the hands or by dividing different portions of the runs and arpeggios between them. In this way the accents and emphasis come out distinctly and precisely where they belong, and all of the composite tones are clean cut, while at the same time a perfect legato is preserved. His pedal effects are invariably managed with consummate skill and in a thoroughly musical way, which results in exquisite tonal effects in all grades and varieties of light and shade. In musical conception he is so objective a player as to be faithful, true and loving to his author, but withal he has a spice of the subjective which imparts to his performance just the right amount of his own individuality. This lifts his work out of an arbitrary rut, so to speak, and distinguishes his playing from that of other artists.

The glissando octave passages near the end of the C major sonata, op. 53, he performs as originally designed by Beethoven and with the desired effect, notwithstanding Dr. Hans von Bulow's assertion that this method of execution is impossible on our modern pianos, on account of their heavy and stiff action. Paderewski, however, has the secret of a thoroughly supple and flexible touch, resulting from a perfectly elastic condition of shoulder, elbow, arm and wrist, together with the power of keeping certain muscles, either singly or collectively as may be desired, in a state of partial contraction, while all of the others are "devitalized" to a degree which would delight the heart of a disciple of Delsarte.

As to Paderewski's playing of the compositions of Chopin, as well as those of other authors, his transcendent ability in this direction is generally conceded. It may be added, however, in conclusion, that his playing of the E minor concerto by Chopin is significant, fully demonstrating as it does the beautiful effects of this composition as originally written by the composer, notwithstanding the non-polyphonic treatment of the long orchestral tutti between the piano solos. Without disrespect to Tausig or disparagement of his work, and fully recognizing the merit of his orchestration and conceding the brilliant and startling effect of his concluding octave passage, Paderewski's performance shows that Chopin has a climax in another way fully as effective and more in accordance with his own personality.

WILLIAM MASON.

November 30, 1891.

A Thanksgiving Matinee.—There was a popular concert at the new Music Hall last Thursday afternoon, at which Mrs. Carl Alves, the contralto, sang and Mr. Anton Hekking, the cellist, played, and Mr. Walter Damrosch conducted the symphony orchestra.

(Incorporated May 1, 1891.)

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THE RACONTEUR.

HIS HAIR IS NOT PIANO.

What's the usenki,
Paderewski,
Of your phalangeal skill,
When you're playing
Goes saashaying
With your frontal hirsute frill?

You're no so-so
Virtuoso
But a reg'lar, 'way up player;
Still your phrasing
'S not amazing
As your perturbing hair.

You can churn the
Sweet nocturne,
Of th' andante you've the hang;
But your pounding
Lacks the sounding
Timbre of your towiled bang.

"BUT, then, you talk as if you had heard Liszt many times, even as far back as 1835," said the tall, thin pianist, throwing away his cigarette.

"No," said I, blushing, or making a little blush etude. "No, I must confess, I never heard Liszt."

"Then," said he triumphantly, scratching the wart on his neck, "why do you compare Paderewski with Liszt?"

"Because," said I meekly, but in the key of *Freze Moll*, "because, sir, I have heard the Liszt pupils, and Paderewski does not play like them."

The pianist took a Broadway car.

If you expect to hear me preach any Paderewski panegyrics to-day you will be sadly mistaken. You will find all that in another column of the paper. But I don't object to talking a bit about the young man from Podolia, who is really "Mimsey as the Borogoves." Paderewski is an ambitious pianist, who, like a great brother artist, Rafael Joseffy (God bless his big brunette soul!), is given to practicing after midnight, a practice not to be defended, for it is literally burning the candles at both ends. The quiet and the time of night, the brain being preternaturally active, allow one to concentrate the mind as at no other time. This intensity enables a student to learn thoroughly and rapidly, but it's very wearing on the nerves. However, like all bad habits, I suppose it's hard to relinquish. The Polish artist has a grip that would be the ruin of those grip testing machines one sees around town, so powerfully constructed is it. He is a widower and is fond of good cigarettes and a game of billiards, but his life is the life of a cenobite. No two year old entered for the Futurity Stakes trains harder than he does for the great pianistic stakes. As chances now stand I would not be afraid to back him for place, or even first in the race.

I was greatly amused by hearing a prominent zither virtuoso remark that the reason Paderewski played the "He-roic Polonaise" (I came near writing the Hebraic) of Chopin slower than is usually heard was because he wanted to make it easier. Possibly that is the reason he introduces that octave run toward the last, and also because he plays the famous octaves in the tempo he does in the E major section.

The truth of the matter is that the polonaise is always played too fast; even d'Albert, the Jaeger flannel gnome, took it too fast for its chivalric dignity, and thus destroyed the picture Chopin intended it should be.

About Paderewski's Beethoven playing I have absolutely nothing to say, except I know little about Beethoven traditions (I never met the old boy), and I am bewildered besides; for the cult of ugliness is so cultivated nowadays that absolute beauty is sneered at as being insipid, and abnormality of line and tone is the shibboleth of the critics. *Laisses-faire Gallaghairs*, as they say in Dublin; I know when a thing sounds, and Paderewski's playing always sounds. A pianist with whom you are all acquainted, after vainly endeavoring to analyze Paddy's playing [no irreverence meant, but you can just guess the other half], burst out with, "It's the most beautiful piano playing I ever listened to!" Just so. "Beautiful" is the word, for that wondrous voice of his—his touch—is beautiful when it simply touches the keys.

Have you ever thought what fun it must be to be a great virtuoso—to play ten voiced slumber songs all by your lone self, and to own a nice, fat, juicy trill like Paderewski's?

Oh! I forgot to tell you. The tall, thin pianist with the Liszt-like wart, after riding down to the end of the Broadway line and back again, sought me out and said in a huge voice: "Sirrah, I don't see that point yet. What do you mean by Paderewski and Liszt?"

Said I in an easy, conversational tone, "I don't mean anything; I never do, only Paddy has converted me. I think that the Liszt rhapsodies are immense, that I take

back all I ever said against Liszt's trashy compositions ('only fools are consistent,' said Emerson) and—"

The meagre clavier of celluloid interrupted me.

"Has any Liszt pupil ever played you false, that you speak so churlishly of them?" he gravely asked.

"No," I murmured; "they never played for me at all."

Then the scales dropped from the tall, thin pianist's eyes, and he saw the point.

We adjourned, while a Shofar player in the next block played, with some warmth of expression, "Ils sont après moi."

But, in all sincerity, I do get "riled" when I'm told I am too enthusiastic. What's the use of a temperament then, even as in Paderewski's case temperament covers a multitude of sins. Mention one of the piano artists I ever warmly praised without cause. Let me retrospect a bit. There was Joseffy (my first love, whose performances of the Chopin-Tausig, the Brahms and the Tchaikowsky concertos are a perfect triptych that will ever hang on the walls of my memory); Pachmann, the perfectionist; d'Albert, the little giant; Rosenthal, a great artist, and that brace of fiery temperaments, Fanny Bloomfield-Zeissler and Teresa Carreño. If anybody has aught to say against these names, let them now say their say or forever after hold their *marceau*.

If you want fault finding, why I can do my share. I did not like the berceuse at Paderewski's hands; the child in the cradle was too large and altogether too healthy an infant; nor does he play the etudes with the sapolio finesse I have heard from others. His mannerisms are pronounced; he often arpeggiates chords; he generally takes the top note of an arpeggio with the left hand (I suppose his little finger is not strong on the right hand); his left hand work is not always clear. I didn't like the delivery of the opening theme of the Schumann concerto; I have heard the E flat Beethoven better played; he takes liberty with tempi, often plays too much rubato, is more poetic than scholastic, loves the spirit and not the letter of the law (which killeth)—in a few words, is a human being, pedals perfectly and is thirty-one years of age. He plays those gorgeous avalanches of tone, the Liszt rhapsodies, as I never heard them before (I don't care whether he suits the Lisztianer or not), and really makes of them what they are—Magyar rhapsodies. Matthew Arnold wrote of Theophile Gautier that he began in a church and ended in a tavern. So does Liszt's crazy, fiery, intoxicating music. And now a truce to piano playing and Paderewski. Go listen to him and be thankful you have ears.

I met Jacques Friedberger the other day—"Jake," as I still irreverently call him—and he told me about his Western tour with De Vere, Campanini and Wilczek. When giving a concert in Cleveland Friedberger's turn came to play, and he stalked out on the platform (you know his stalks are rather stilted), and, bowing to the audience, turned to the piano and sat down—on the floor. No chair had been placed before the instrument. Now, most pianists would have told you as a capping climax, "And do you know, my dear sir, my performance that night was the best in my long career before a suffering public." Not so modest Mr. Friedberger, who added, "and I never played so rotten in my life," thereby telling the truth and giving me a welcome shock, for pianists are supreme egotists, as a rule. Friedberger is a talented boy all the same and his frankness is delightful; yet it lands him sometimes in queer places. It was at a Seidl concert, and he, on seeing handsome Laura Schirmer in a box, remarked enthusiastically to a friendly bystander: "Ain't she a daisy? That's Laura Schirmer. She is a beauty I tell you!"

A tall, soldierly gentleman who stood next to Mr. Friedberger was highly edified at the admiration, genuinely sincere as it was, that his wife's beauty wrung from the ardent young pianist. When I told him next day that Col. Henry Mapleson was his neighbor his face was a study in double sixths.

Pachmann, who has had great success in the West, has a novel interpretation of Schumann's "Vogel als Prophet." When he reaches the last bar he wafts gently in the air instead of playing it on the keyboard, remarking to the breathless audience, "Ze birt has fled away."

Technic has reached such perfection on the piano that the aspiring young pianist must be in despair. As for me, I simply am not in it. I am now studying with a view to becoming a foremost virtuoso on the hypodermic syringe. Think of performing bichloride of gold fantasies on a large and intelligent audience of jags. What truly *fin de siècle* pleasure.

The funny man on "Truth" has been to see Mr. Abbey, with the following results:

Mr. Henry E. Abbey has many interesting things to say about his selection of operatic works for the coming season. "The essential," he re-

marks, "is to choose such operas as will not distract the attention of the audience from the chatter in the boxes."

"Was that why Wagner failed?" I asked.

"Assuredly," said Mr. Abbey. "Enthusiastic Germans wanted to hear the music. People of fashion wanted to chat. Hence the hisses, protests and ultimate confusion."

"Will Italian operas promote conversation?"

"If properly selected," said the impresario. "Donizetti provides an excellent accompaniment for light, rattling, breezy gossip. Bellini's style suits a mild flirtation. Verdi, more passionate, means proposal, courtship, marriage. You will be surprised how many fashionable engagements will be announced after our Verdi nights."

"But how about the fathers of the family, the old gentlemen who snore at the back of the box?"

"I have given careful attention to their wants," remarked Mr. Abbey.

"I am doing Gluck's 'Orpheus' expressly with an eye to them. I understand that there is nothing more soporific in music. However, if the old gentlemen complain that it does not send them to sleep as quickly as the 'Meistersinger,' I have a line of antique operas in reserve which will act as a positive opiate."

The latest news from Europe—Saint-Saens has composed a "caprice valse" for piano and string orchestra, and, horrors, calls it the "Wedding Cake!" Here is a chance for some local pianist to take this cake.

The Chicago "Figaro's" young man is inflammable. Witness the following about our countrywoman, Emma Eames, as the scribe saw her in Chicago at the opera:

I have nothing to say of Miss Emma Eames as a singer. That is the province of my confrère, the musical critic. I have no hesitation in declaring, however, that all that vast building, in which was gathered, as the society reporter tells us, the flower of Chicago's beauty, contained no fairer, sweeter face than hers. An earnest, oval face with a complexion of satin; a dainty mouth of such exquisite shape that one blindly wonders how any breathing mortal can play "Lohengrin" to her "Elsa" with her husband looking on and not go out and hang himself after the mock love making is over; pomegranate lips parting over dazzling teeth in a series of smiles so heavenly as to numb the beholder from his head to his heels, leaving him conscious of nothing but a vague impression that he is being borne away through the clouds in a silver chariot to a land of limitless music, roses and wine; soft, dark eyes that change their shade with every varying emotion; a smooth, girlish brow, with a delicious coil of dusky hair at its summit; a figure slight, but—pah! Whip me with scorpions, somebody, and wake me up! The veriest chappie who waits in the alley for a glimpse of the coryphées, methinks, would not be guilty of more insensate ravings than this. And yet—and yet there is something in a face like this singer girl's (for girl she is in her looks, whatever lie her birth certificate may tell to the contrary) that sweeps away the mist of the years as the sunrise dissipates the dew, and by the spell of its perfect purity and repose awakens in a soul long since dead to emotions of any sort the memory of days when it was not a bore to be enthusiastic. And when such a face is allied to such a voice—beshrew me, sir, but the combination is irresistible!

The merry, merry "jag" doth still obtain in the Windy City, I do notice.

If I don't stop I'll get the heart disease. I overheard a woman in the big rush at the Paderewski matinee last Saturday tell a friend that the big elevator that went up so slowly was "carrying Paderewski's technic and"—

[Note by the slugging editor.—Dr. Anthropoid thinks that the "Raconteur" had better remain in a dark room for several days, avoid all piano recitals and the pronunciation of Polish proper names, as there seems to be some danger of cerebral lockjaw].

Gilbert and Sullivan Again.—London, November 28.—Although the reconciliation between Sir Arthur Sullivan and Mr. Gilbert is happily complete, it is stated that the famous collaborators have decided to allow a considerable period to elapse before setting to work upon a new opera for the Savoy. One of their principal reasons for this is that they think it only fair to give a long start to the opera written by Messrs. Gilbert and Cellier, which will soon be brought out at the Lyric. Another is that Sir Arthur has first to write his promised cantata for the Leeds Festival of 1892, the subject of which has only just been decided upon. Finally, in the face of the crowds which overflow the Savoy every night, there seems no necessity for thinking about a successor to the "Nautch Girl" for many months to come.

The attempt of D'Oyly Carte to establish genuine national opera at the Royal English Opera House has resulted in failure. His production of Sir Arthur Sullivan's "Ivanhoe," of which much was expected, involved him in a loss of over \$100,000. The opera was produced in conjunction with "La Basoche" at first, but Mr. Carte was compelled to suddenly withdraw Sir Arthur's work and to break his engagements with the artists he had employed. The singers and others who were to appear in "Ivanhoe" were also heavy losers. They had waited in practical idleness for three months for a re-engagement by Mr. Carte which lasted only a fortnight.

In theatrical circles the fiasco at the Royal English Opera House is attributed to the necessity of having a double cast of first rate artists, and the very heavy expense thus entailed, it requiring large sums of money to meet the large salaries now in vogue among the members of the operatic profession. Mr. Carte is now negotiating with the artists with the view to securing their services at reduced salaries. If he succeeds in this the theatre will probably reopen.—"Recorder."

The Mozart Symphony Club.

THE group of artists who are portrayed on the first page of THE MUSICAL COURIER this week form the well-known musical organization "The Mozart Symphony Club." The club is composed of the following artists, whose names are a guaranty of their musical worth: John F. Rhodes, violin virtuoso; Theodor Hoch, cornet virtuoso; Oscar Hentschel, flute virtuoso; Miss Camille Toulmin, harp virtuoso; Miss Mary Forrest, dramatic soprano; and Richard Stoelzer, viola and viola d'amour soloist, and Mario Blodeck, violoncello soloist. The last two gentlemen are directors and proprietors of the club. A word about the personnel of the Mozart Symphony Club would be very apropos.

The famous violinist, John F. Rhodes, was born in Huddersfield, Yorkshire, England, on December 7, 1865, of English parents. He, however, was brought to Philadelphia, Pa., at the early age of four months and thus has a perfect right to claim the proud title of being a Philadelphian. Mr. Rhodes went to Leipsic, Germany, in the fall of 1878, where he studied for three years under Messrs. Schradieck and Herrmann. His first public performance there of note was at the great examination in the Gewandhaus in 1880, when Mr. Rhodes played the Mendelssohn concerto and scored such a success with it that he was asked to repeat the performance before King Albert of Saxony at a reception given to his majesty at the conservatory.

For many seasons this gentleman has been a concert star in American musical circles, and every audience is always delighted to find his name on the program.

Theodor Hoch is a graduate of the Musical Conservatory of Berlin, and bearer of a special gold medal bestowed upon him with honorable artistic mention by Emperor Napoleon III, for his "wonder work" on the cornet during a series of grand concerts in the French capital. He was also soloist of the famous Kaiser Frank Band, of the German empire, when they took part in P. S. Gilmore's gigantic Boston Peace Jubilee.

Mr. Hoch was quoted by the New York "Herald" of November 13, 1881, as the leading cornetist in the world. Mr. Hoch is the possessor of the great golden Fretano medal, with the crown of science and art, and an honorable member of the Circle Fretano, at Larino, under the special protection of His Majesty Dom Pedro, ex-Emperor of Brazil, and the Duc d'Aosta.

Oscar Hentschel, the flute virtuoso, had the good fortune of being a pupil of Professor Anderson, of Berlin, under whose tuition he remained for three years, and at whose recommendation he went to Sweden on an extensive concert tour, traveling as soloist through that country and receiving everywhere the highest encomiums.

Miss Mary Forrest, soprano soloist of the club, is an American lady and native of New York, of estimable accomplishments; pretty and highly educated musically.

Her voice is a very high soprano, full and very rich, of great range and compass.

For many years she studied under the able tuition of Professor Hey and Mitilde Mallinger, in Berlin, and subsequently she became the favorite pupil of Artot Padilla and Thesiere in Paris, where she was on many noted conservatory occasions and celebrations claimed to be the coming vocal artist of the world. After concluding her studies, she appeared in many high-class concerts in the city of Paris and leading cities in Great Britain, being mentioned repeatedly as the possessor of the richest soprano voice on the concert stage.

The harpist of the Mozart Symphony Club is Miss Camille Toulmin (this is her first appearance in America), a member of a well-known musical family and pupil of her father, Alfred Toulmin, the eminent harp composer and harp virtuoso (whose solo work in the Thomas Orchestra of several years ago created such widespread enthusiasm). The management takes much pleasure in introducing this excellent technical and artistic virtuoso for the first time to the American public.

Mr. Mario Blodeck, the violoncello soloist, stands pre-eminently among the greatest virtuosos of to-day on this pleasing instrument. He was the ablest and first prize student of the conservatory in Prague. Following his graduation he became a member of the Royal Opera orchestra in Vienna, and was a prominent member of the same during concert tours of Austria, Hungary, Southern Russia, Norway and Sweden, in all of which he met with unbounded success, artistically and financially. Later, Mr. Blodeck accompanied the world renowned violin virtuoso Ole Bull on an extended tour in grand concert through his fatherland.

Mr. Richard Stoelzer is the viola and viola d'amour soloist of the club, and was born in Leipsic, and is a graduate of the conservatory of that name. Very few musicians graduate with more marked ability than this gentleman, and surely none have become more distinguished, for shortly after his conservatory course we find him a leading soloist in the Crystal Palace symphony concerts and Euterpe concerts under the direction of such eminent directors as Sitt, Nikisch, Reinecke, Wagner and other renowned composers. For many years Mr. Stoelzer was principal soloist of the Boston Symphony Orchestra Club, which posi-

tion he only recently resigned to become interested in the Mozart Symphony Club. He is an ardent worker in the musical world, and one whom everybody throughout the land admires for the excellent technique, shading and expression he displays on that most difficult of instruments, the viola d'amour.

As may be readily seen this is a remarkably strong concert organization, and their success is therefore not surprising. To quote only one contemporary, the "Evening Mail," of Toronto, which writes as follows:

"The best concert so far this season" was the verdict of everyone in the select and appreciative audience gathered last night in the Pavilion to greet the first appearance of the Mozart Symphony Club. Seldom indeed has there been such an excellent company of instrumentalists seen in the Pavilion, and those who, unmindful of the other powerful attractions in the other places of amusement of the city, attended this concert went away well satisfied. Each number was applauded to the echo and repeated, and some of the performers had to answer to a second recall. The music was all of the best description, embracing selections from all the representative schools, from Father Haydn to the latest star, Mascagni. The ensemble playing was excellent. The volume of tone, considering the small number of instruments, was surprising, while in Czibulka's "Love's Dream," which, by the bye, is a piece new to Toronto audiences, the notes were as soft and dreamy as the "amber notes of love" itself.

The program opened with the minuet movement from Haydn's D major symphony by the orchestra, which was well received. Mr. Oscar Hentschel followed with a flute solo, "Carnival Russe," by T. Anderson. He gave as an encore "Albumblatt," by the same composer. Miss Mary Forrest, a singer heard for the first time in this city, sang the "Page Song" from Meyerbeer's "Huguenots." Miss Forrest is a new American star—a New Yorker. She has a fine stage appearance, and is a first-class musician and a composer of no mean order. Her voice is a very agreeable mezzo soprano of great compass, and rich and powerful in the middle and low registers. Her execution was good, her articulation splendid, and her phrasing left little to be desired. She was encored, and gave Lady Arthur Hill's "Let me forget thee." Her second song was Ardiut's "Parla Valse" song, which gave her a splendid opportunity of displaying what Wagnerians might call vocal pyrotechnics; but she sang the song so well that an encore was demanded, and she gave a romance song, "Fair Enchantress," composed by herself, playing her own accompaniment on the piano.

Mr. John F. Rhodes played Leonard's celebrated violin solo, "Souvenir de Haydn." His playing was very fine, his stopping and harmonics were perfect, his tone pure and strong, and his interpretation most musicianly. As an encore he played the "Chaconne" by Bach. Richard Stoelzer gave Wagner's "Pride Song," from the "Meistersinger," on the viola d'amour, an instrument seldom heard in this city. He showed himself a complete master of this difficult instrument, and as an encore gave a romance, arranged as a viola solo, from Shakespeare's "Storm." The harp solo by Camille Toulmin was well received. She played "Autumn," by Thomas, and was recalled twice, giving variations on "Annie Laurie" and a Hungarian military march, by Zsazsara. Theodor Hoch, the cornet soloist, gave a fantasia arranged by himself, and on being encored gave a selection from "Ratten Fanger," by Neuendorff. He has a good tone, and his triple tonguing was very good. The club pieces were a harp serenade for harp, violin and cello, by Oelschlegel, "Love's Dream," by Czibulka, the andante from op. 47, Rubinstein, the intermezzo from "Cavalleria Rusticana," and Gouvy's "Tarantelle." After the performance at Ottawa, at which the Governor General and party were present, Lord Stanley wrote a letter thanking the club for their artistic playing.

The Paderewski Piano Recitals.

AS was previously announced, the Paderewski piano recitals took place last week at the pretty concert hall of the Madison Square Garden on Tuesday evening, November 24, Thursday evening, November 26, and Saturday matinée, November 28. The programs for the two last referred to recitals were printed in THE MUSICAL COURIER last week. The program of the first recital was as follows:

Sonata in F minor, op. 87.....	L. van Beethoven
Impromptu.....	.....
Menuet.....	Franz Schubert
Moment Musical.....	.....
Divertissement Hongrois.....	Schubert-Liszt
Fantasia, op. 17.....	Robert Schumann
Etude.....	.....
Nocturne.....	.....
Valse.....	Fred. Chopin
Mazurka.....	.....
Scherzo.....	.....
Barcarolle.....	Anton Rubinstein
Cracovienne.....	Paderewski
Rhapsodie Hongroise.....	Franz Liszt

The versatility of the pianist demonstrated that he has explored the heights and depths of piano literature.

The great F minor sonata of Beethoven was his point of departure. The *pièce de résistance* was the C major Schumann fantasy, and the climax of the night was the "Twelfth Hungarian Rhapsody" of Franz Liszt. Here's variety with a vengeance!

The Beethoven sonata received most loving treatment, particularly the beautiful middle movement with its tone arabesques. Exception might be taken to readings in the first and last movements, but they are founded only on scholastic precedent.

Paderewski plays with the utmost elasticity of tempi and leans about "within his bars," as they once said of Chopin. His rendition of the Schumann fantasy was the noblest Schumann playing heard in this city for many years.

Tender, massive, fiery, subtle, musical, Paderewski rang the changes of this wonderful music as few living pianists could.

The march was the least satisfactory, for in it the pianist's temperament got the better of his taste, and, like a horse with the bit between his teeth, he ran away, and so the skips at the end were not all pure and clear. He made much of Liszt's C minor divertissement, and in the group of Chopin soli he was at his best. They were as follows: the wonderfully played G sharp minor etude, which sounded

like a poem, not merely a study in double thirds; the seldom heard F major nocturne, the D flat valse, which had to be repeated, such a novel reading did Paderewski give it; the B flat minor mazurka, with its poetic close, and Chopin's first and greatest scherzo in B minor, op. 20, which was played most impressively with the chromatic octaves introduced at the end, as Leschetitsky's pupils always do.

Paderewski's own "Cracovienne," with its strong national coloring, he gave superbly, as he also did the "Twelfth Rhapsody," which sounded like a whirlwind of glittering colors and fiery rhythms.

The audience was large and enthusiastic. Quite a contingent of Boston newspaper men was present, attracted by the reputation of Paderewski.

After the concert a reception was tendered to the great pianist by Mr. C. F. Tretbar, at Heim's, on Twenty-seventh street, where local critics and friends met in friendly union.

Something like the construction of his programs is the secret of Paderewski's success in this city. At every concert there is a steadily growing crescendo, and the end is not yet, and at the second recital the enthusiasm amounted to an ovation.

The soloist had to play in addition to his regular scheme the Strauss-Tausig valse, "Mann Lebt nur Einmal," the F major etude of Chopin, besides repeating the G flat etude by the same master and the pianist's very clever Slavonic mazurka in A. After a sensational reading of Liszt's sixth rhapsody he responded with a Mendelssohn "song without words," in F major, which he literally sang on the keyboard. Quite a recital in themselves, these encores! The best work of the evening the pianist did in the Schumann "Carnival," in which his fanciful imagination had full swing, and rarely have these musical cameos been heard in this city given with such perfection, and above all with such musical feeling and fantasy. Chopin, Paganini and Aveu were simply perfection. Chopin's great fourth ballad, the seldom heard one in F minor, was nobly played, and with the true Chopin rubato and superb tone coloring.

Paderewski also played the second impromptu in F sharp, by Chopin, with a polish and tenderness that were most charming. He opened the evening with a performance of Beethoven's A flat sonata, op. 110, a performance that was lucid and musical, and particularly praiseworthy in the Chopin-like arioso, but which lacked as a whole much of the great German giant's distinguishing characteristics. Paderewski is too poetic to ever become scholastic. That was very plain to be seen by his playing of the fugue in the finale of the sonata, which he delivered too beautifully for the relish of the true Beethovenite, who likes lots of bitterness in his interpretations of the master. The other numbers on the program were Haydn's quaint F major variations, the Chopin berceuse and the A minor barcarolle of Rubinstein. After his brilliant and forcible performance of the Liszt rhapsody, Paderewski was seen to wipe the keyboard off before playing the Mendelssohn piece. He is a fiery young man who believes in drawing blood in a good cause.

Concert goers were reminded last Saturday afternoon of the Rubinstein furore of 1873, when the approaches to old Steinway Hall were choked by music lovers, carriages and curiosity seekers. It was a privilege on this occasion to get inside the doorway without a tussle, so great was the jam.

Paderewski demonstrated one thing at this matinée—that he is the possessor of a musical intellect that far transcends his technical abilities, transcendent though they be. He played Beethoven's thirty-two variations in C minor, and the Waldstein sonata in C, op. 53, in a manner that effectually silenced those who claim that he should not meddle with that classic master's music. Schumann's fanciful sketches, "Papillons," forerunners to the "Carnival," were most charmingly played.

The Chopin group consisting of the A flat ballade, the D flat preludes, D flat etude (the difficult one in double sixths) the B major, op. 62, nocturne and the Liszt Chopin "Chant Polonoise" were played in extraordinary fashion. Indeed, such an exhibition of polished technique, combined with deep poetic feeling and manly vigor, has seldom been heard before in this city. Paderewski also played a caprice and legende of his own, the former being a dazzling bit of piano music and all that its title implied.

The matinée closed with a Liszt etude in F minor, from the set of three Concert etudes and the same master's "Twelfth Rhapsody." For encore the pianist responded with a noble version of Chopin's A flat Polonoise.

The fourth Paderewski recital occurs this afternoon at 2:30 o'clock at the same place. An excellent program is furnished forth.

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NOTICE.—The New York College of Music WILL REMOVE September 1, from 163 E. 70th St., to its new and handsome building 128 and 130 EAST 56th STREET.

PERSONALS.

Mendes in Marseilles.—Catulle Mendès, the great French littérateur, recently delivered an enthusiastic Wagner lecture at Marseilles at a concert, the program of which contained some excerpts from the master's works. The music and Mendès were alike well received.

Rubinstein in Russia.—Rubinstein has temporarily returned from Dresden to St. Petersburg, where he will produce a new cantata for female voices on the occasion of the silver wedding festivities of the Czar and Czarina. It is said that he will spend Christmas in Russia, and that afterward he intends to take up his permanent abode in Paris. The seventh part of his sacred opera, "Moses," he finished this summer at Dresden, and it will shortly appear in print with Barthold Senff, of Leipzig. The eighth portion, an "Epilogue," is also nearly completed. Rubinstein intends to produce the whole work on two consecutive evenings during the coming season.

Like Father, Like Son.—A son of Ole Bull, about twenty years old, will soon make his debut in Paris as a violinist.

Bazzini's New Concerto.—The venerable maestro Antonio Bazzini has written a new violoncello concerto. It is dedicated to Hugo Becker, and he alone, for the present at least, holds the right of performance of the novelty.

Grieg in Christiania.—Edward Grieg is in Christiania, where he is superintending the approaching performance of some of his latest orchestral works.

Van Dyck as Librettist.—The great tenor Van Dyck has written a ballet libretto entitled "Carillons," the music of which will be composed by Massenet, and the novelty will be produced at the Vienna Court Opera by the end of next January, in conjunction with Massenet's "Werther," which does not quite fill one evening.

A New Vocal Quartet.—Miss Fannie Hirsch, soprano; Miss Pauline Ginsburg, contralto; Mr. William A. Xanten, tenor, and Mr. Albert F. Arveschau, basso, have completed the organization of a quartet for concert purposes. A director will be selected this week. These names are a guaranty of excellent vocal work and the early public appearance of the same will be looked forward to with interest.

Mrs. Carlos Sobrino.—Mrs. Carlos Sobrino, the wife of the well-known pianist of that name, now residing in Denver, and an excellent dramatic soprano, is at present visiting this city.

Compliment to Mascagni.—In compliment to Mascagni a new musical paper recently started in Italy has been christened "L'Amico Fritz."

Verdi May Conduct.—Verdi may possibly conduct one of the concerts given at Vienna in connection with the Musical and Dramatic Exhibition next year.

Dr. Bruckner.—On the 7th ult. Anton Bruckner, composer of several symphonies, to which Richter has already given a hearing, and two of which have been performed also in New York, was made a doctor of philosophy *honoris causa* at the Vienna University.

Cellist Popper in London.—At St. James' Hall on Wednesday last an orchestral concert was given to introduce Mr. David Popper to audiences in London proper. Mr. Popper played, with Mr. Delsarte, of the Paris Conservatory, and Mr. Edward Howell, his own "Requiem" for three violoncellos, besides a suite, "Im Walde." Mr. Cowen conducted.

Miss Mandelick's Success.—Miss Alice Mandelick, the noted contralto in the choir of Mr. John White, at Ascension Church, is rapidly making her way to the front among our concert singers. This young lady possesses a magnificent contralto voice, even throughout its large compass and under fine cultivation. She has been engaged by Mr. Mortimer Wiske for a series of important concerts under his direction, and will sing at a number of private musicales during the season. She is a pupil of Frida de Gebele Ashforth and a brilliant future has been predicted for her.

A Tenor in Trade.—Nourellis, the tenor, who appeared here some years ago, has gone into trade, having opened a music store in Turin.

Deaths in Boston.—The Handel and Haydn Society, of Boston, lost three members by death last week: John H. Stickney, member for thirty years, and for most of that time attached to the board of government, as director, librarian or vice-president, holding the latter office at his death; Samuel M. Bedlington, chorus librarian for fifty-one years; Mr. Ainsworth, a valued young member. At the regular rehearsal in Bumstead Hall, on Sunday night, the members laid aside the work in hand to close the evening by singing the chorus "Happy and blest are they who have endured," from "Saint Paul."

A Too Enthusiastic "Faust."—Figner, of the St. Petersburg Court Theatre, was lately so carried away by dramatic feeling in singing "Faust" that he injured the "Gretchen" of the evening when tearing her from the stage. He was fined \$120.

Januschowsky Goes to Germany.—Georgine von Januschowsky has been engaged for a number of star performances at the court theatre in Mannheim. She will appear

there in the beginning of 1892 as "Senta," "Fidelio," "Elsa" and "Ortrud," "Valentine," "Elizabeth," &c.

Who Was There?—After Ignace J. Paderewski had finished his piano recital in the concert hall of the Madison Square Garden on Tuesday night of last week, his manager, Mr. C. F. Tretbar, took him around to Heim's, in Twenty-seventh street, and introduced him to a score of newspaper men from Boston and New York. The Boston critics had come to New York on Mr. Tretbar's invitation. They had listened to the recital, and were full of praise for Paderewski. As the young pianist speaks five languages the Boston people got along with him swimmingly. When he came to shake hands with them, however, they winced, for his grip was like iron. Few athletes have the strength of hand that Paderewski possesses. The company sat down to a supper that was prolonged several hours. Among those present were: Mr. H. M. Ticknor, of the Boston "Beacon"; Mr. T. P. Currier, of the Boston "Courier"; Mr. T. H. Jenks, of the Boston "Transcript"; Mr. Howard, of the Boston "Globe"; Mr. Phillip Hale, of the Boston "Home Journal"; Mr. Hugo Görnitz, Mr. Henry W. Domett, Mr. H. E. Krehbiel, Mr. Henry T. Finck, Mr. W. J. Henderson, Mr. Chester S. Lord, Mr. Reginald de Koven and Mr. Otto Floersheim. Mr. Ben Wolf, of the Boston "Saturday Evening Gazette," and Mr. C. L. Capen, of the Boston "Times," were also present during the early part of the evening, but had to leave for the Hub on the midnight train.

Miss Lewing's December Engagements.—Miss Adele Lewing, pianist, now residing in Boston, will give recitals this month at Oberlin, Detroit, Columbus, Dayton and a number of Indiana cities.

Max Bendix's Teacher.—From good authority, it is but justice to Mr. S. E. Jacobsohn to say that Mr. Max Bendix, the eminent concertmaster of the Thomas Orchestra, does not claim to be anyone's pupil but Mr. Jacobsohn's, and he was not a pupil at the high school in Berlin; neither was he of Sauret, but simply played with the latter for pleasure.

Miss Cotton's New Address.—Miss Gussie Cotton, the young and talented pianist, whose successes have been repeatedly referred to in these columns, is now a permanent resident of Chicago, her parents having removed thither from Shelbyville.

Seventh Seidl Popular Concert.

THE following telegram was read to the large audience assembled last Sunday night at the Lenox Lyceum:

SPRINGFIELD, Mass., November 29, 1891.

Anton Seidl, Lenox Lyceum, New York:

Arrived in Springfield in time, but there is no train to New York before evening, owing to Connecticut Sunday laws. You may imagine my grief, but it is not my fault for having missed the golden opportunity to play under your glorious direction and your magnificent orchestra of fine artists. Have wired to Redpath Lyceum explaining my predicament. Shall be only too glad if another date can be arranged. REMENYI.

So Mr. Remenyi did not play, though many bets were made in the lobbies that the bald headed prophet of Remenyism on the fiddle would turn up at the last minute and give one of his inimitable shows, but he didn't.

The amended program read as follows:

Overture, "Mignon"..... Thomas
Serenade, for string orchestra (first time)..... Moor
Moderato, allegro con brio, andante religioso, allegro energico.
"Les Préludes," Symphonic Poem..... Liszt
Largo (all violins)..... Handel
Aria, "Il Barbiere di Siviglia"..... Rossini
Louise Natall.

Overture, "Hero and Leander" (first time)..... Fleischmann
Victor Herbert, assistant conductor. Clifford Schmidt, concertmaster.
Isidor Luckstone, accompanist.

Victor Herbert played Gervais' "Fantasy" on Schubert's "Désir," and in response to a triple encore gave with exquisite taste "The Swan," by Saint-Saëns. Mr. Galassi sang in his usual vociferous style the "Evening Star," from "Tannhäuser," and "Eri tu" from "Ballo in Maschera." Mr. Galassi also sang an encore. Mrs. Natall sang with artistic finish and remarkable facility the "Rossini" threadbare aria, and had to sing an encore by Tosti.

The orchestral novelties were both welcome. Mr. S. G. Fleischmann, a native of San Francisco, who has been studying in Berlin for some years past, revealed himself as a young man of decided promise. His overture, thoroughly modern in construction and form, might really be called a symphonic poem. The themes are characteristic and well handled, the composition being romantic in spirit and the orchestration warm in color. The composer knows how to use all the resources of modern instrumentation and his effects are skillfully executed. The many figures in the strings, the several very effective and dramatic climaxes, in fact the whole picture presented in the overture demonstrates Mr. Fleischmann to be the possessor of musical imagination and technical resources and rhythmical gifts.

It should be heard again under more favorable conditions, for though it received very loving treatment at Mr. Seidl's hands it came at the end of a long program when the orchestra was tired out. The Moor serenade is curt, crisp in expression, technically well written, not very original, the first two movements being the best. Mr. Moor has greatly improved, however, in his workmanship and command of detail. There will be no concert next Sunday night.

The Oratorio Society.

THE first concert this season of the Oratorio Society brought on one program the combination of the most important and the most beautiful choral compositions which have been written since Beethoven, with the sole exception of Mendelssohn's two great oratorios. The adjective important is the least that could be applied to Johannes Brahms' best work, his "German Requiem," and the epiteton beautiful is the only one that does justice to the third portion of Schumann's "Faust" music. These were the two works interpreted last Saturday night and at the public rehearsal on Friday afternoon, and they drew fairly good sized audiences to the new Carnegie Music Hall. It seems a pity, however, that the lovers of choral music are not more numerous in this city, for a better or more persuasive program could not well be offered.

The same cannot quite truthfully be said of the performance, although it is willingly acknowledged here that Mr. Walter Damrosch handles a chorus better than he does an orchestra, and that especially the female majority do more satisfactory work under his baton than either the male members of the Oratorio Society chorus or of his own orchestra. The "German Requiem," moreover, lacked in life and energy of interpretation, but the Schumann choruses were sung with somewhat that old time spirit and beauty and sonority of tone in the female voices that used to pervade the Oratorio Society in the times of the dynasty of Damrosch père.

The soloists were also only partially satisfactory. Miss Clementine de Vere's voice was not quite suited to either the Brahms or Schumann music, but, clever singer as she always is, she made the best of the situation and sang cleanly and musically. Miss Olive Fremstadt, the new contralto, has a vocal organ of much mobility of timbre, but it is only in the lower chest register of sufficient sonority to fill the large new Music Hall.

Miss Bertha Waltzinger had only very limited opportunities in the Schumann concerted soli to show a truly delightful soprano voice.

The two gentlemen soloists, Mr. Henry Lincoln Case, tenor, and Mr. Heinrich Meyn, baritone, were in every way below the standard of what might be expected at these concerts; in fact the tenor was quite a pitiful object to listen to.

A New Cantata.

"GULNARE; or, The Crusader's Ransom," words by Mrs. Edgar Jarvis, music by Mr. Francesco d'Auria, is a dramatic cantata recently published by I. Suckling & Sons, Toronto. Mr. d'Auria will be remembered as, some eight or ten years ago, conductor of different musical societies and orchestras in New York and Cincinnati, and through his association as conductor with Patti in her operatic tour of America in 1881-2. Since its inception in 1887 Mr. d'Auria has been head of the vocal department of the Toronto Conservatory of Music and he is also conductor of the Symphony Orchestra and Choral Society of the same city. Mr. d'Auria's new cantata, which is scored for three principal characters, "Gulnare," soprano; "The Crusader," tenor; and "Selim," baritone or bass, a chorus of crusaders, sailors and Arabs, and full orchestra and military band, opens with a chorus of crusaders about to embark on their voyage to the Holy Land, followed by a solo in which the crusaders invoke the winds and waves to be favorable to their cause. A storm arises and a chorus of prayer is sung, changing into thanksgiving as the storm lulls. The "Crusader" is taken prisoner by "Selim," a young Saracen chief, whose love for "Gulnare" has met with no return. "Gulnare" nurses the wounded "Crusader" and fall in love with him. An episode is here introduced, being a "sarabande," and Arab prayer. "Selim" attempts to murder the "Crusader," but kills "Gulnare" instead, and the cantata closes with a chorus descriptive of her apotheosis. A striking feature of the music is that it is thoroughly characteristic of the text and as such is a remarkable exemplification of the power of music to express language. Necessarily of a romantic character the opportunities afforded for brilliant orchestral effects are many, and Mr. d'Auria's characterization of the instruments, we are informed, shows a fine appreciation of tonal colors and shades, and a pungent, poetic style of treatment. Especially brilliant features of the work are the "Berceuse" for "Gulnare" and the concluding grand triumphal march for full chorus and orchestra and band accompaniment. The solos also are excellent.

The work will be given its first public presentation by the Toronto Choral Society during the current season.

A Musicales.—A number of musical people gathered in the parlors of Mrs. Fairman, the wife of the celebrated American landscape painter, Col. James Fairman, at the Hotel Gladstone, Saturday evening. A trio for three violins was performed by the Misses Fairman and Fred. W. Flint. Miss Louise Gerard sang by special request "Annie Laurie," Miss Flint played a number of selections on her violin, and Albert G. Thies sang "Daddy" and other popular songs.

HOME NEWS.

Congratulations.—THE MUSICAL COURIER tenders its congratulations to J. H. Hahn and the faculty of the Detroit Conservatory of Music on the new and spacious quarters to which the conservatory has just removed. The location is on Woodward avenue at the Opera House crossing and is considered the most central point in the city. The building is 60x100, six stories high and is occupied conjointly with the music house of C. J. Whitney & Co. There are twenty-three class rooms of ample dimensions, a small hall for rehearsals, ladies' reception room, a large office supplied with telephone and speaking tubes connecting with each room, a private office for the director and a fine concert hall on the second floor with a stage 22x48 and a seating capacity of 800. The equipments are modern in every respect and the entire establishment is a model of compactness and convenience. The Detroit Conservatory of Music enjoys a well founded reputation for honest, thorough work. For many years it has exercised a powerful influence in the cultivation of sound methods and musical taste in its locality and THE MUSICAL COURIER reiterates with emphasis its good wishes for continued and increased success.

Groschel Conservatory.—The first pupils' concert this season was given at the conservatory parlors in Brooklyn, which were packed with the friends and patrons of the institution. The principal features of the program were two baritone solos, "My Queen," and "It Was Not So to Be," sung by Mr. David Liebmann; soprano solo, "Elsa's Dream," from "Lohengrin," Miss Josie M. Kinkel; pianoduo, variations on a theme by Beethoven, Saint-Saëns, played by Miss Susie H. King and Mr. Max Spicker, and tenor solos, "Es blinkt der Thau" and "Die Rose," sung by Mr. William Bartels. The concert served also to introduce a recent and valuable addition to our resident artists in the person of Mr. Rudolph Nagel, violoncellist, who played a nocturne by Chopin and "Elfentanz" (a presto movement) by Popper. For an encore, Mr. Nagel played the "Traumerei" in masterly style. He will hereafter be connected with the conservatory as one of the staff.

This Is Bad Management.—Vladimir de Pachmann, the pianist, refused to play in Erie, Pa., last Friday night, because he had an upright instead of a grand piano at Rochester and became incensed at the treatment. To ask an artist of Pachmann's calibre to play in public on an upright piano shows bad management that should be rectified. The Erie "Morning Dispatch" vented its feelings as follows in its issue of last Saturday:

A disciple there was of Chopin
Who on the piano could bang;
But when he struck Erie
He seemed very weary
And didn't show up worth a dang.

Castellano's Concert.—Mr. Castellanos gave a concert at Behr Brothers Hall Tuesday of last week, assisted by Mrs. Fred Schilling, Jr., Misses Hatch, Perez, Moleno and Mr. Van der Gutch.

The playing of the "Kreutzer Sonata" by Mr. Castellanos and Mr. Van der Gutch was well done, but Mr. Castellanos appeared to better advantage in his solo numbers.

The audience, which was a large one, was lavish in applause and floral tributes were abundant.

Scharwenka Conservatory.—The second concert of the Scharwenka Conservatory was given last Wednesday evening at Behr Brothers Hall. The hall was crowded with the students and their friends and as each performer appeared he was warmly greeted. The program was well selected and was well given throughout. The following gentlemen, members of the conservatory faculty, took part: Walter Petzet, pianist; Adolf Hartdegen, 'cellist; Richard Arnold, violinist; Edward Schloman, basso, and Isidor Luckstone, accompanist.

Two of Mr. Petzet's compositions were played, a rhapsodie for the piano, and a trio for piano, and violin, and 'cello.

The Harlem Philharmonic Concert.—The Harlem Philharmonic Society will give its first concert to-morrow evening in Madison Hall, Madison avenue and 125th street. Mr. Fleck is the conductor of the band, and his solo performers will be Mrs. Julie Wyman and Xaver Scharwenka, the latter of whom will play his own piano concerto in C minor. The orchestral pieces will be Liszt's polonaise in E, Beethoven's second symphony and the overture to "Tannhäuser."

Merry Monarch.—"The Merry Monarch" continues to do a large business at the Broadway Theatre. "The Lion Tamer" is in preparation.

La Cigale.—"La Cigale" will probably run all winter at the Garden Theatre. Seats are selling a month in advance.

New York College of Music.—Alexander Lambert will give a concert at the New York College of Music on Friday evening next.

Symphony Society.—The second concert of the Symphony Society will take place next Saturday night.

Mrs. Ritter Goetze will be the soloist.

Kneisel Quartet.—The Kneisel Quartet Club will give its second concert this season in Sherry's new concert hall,

Thirty-seventh street and Fifth avenue, on Friday evening, December 11, with the assistance of Mr. Ferruccio B. Busoni, pianist. The program is as follows: Quartet in D, Haydn; quartet in A, opus 41, No. 3, Schumann; quintet for piano and strings in E minor, Sinding, first time in New York.

Boston Symphony Concert.—The Boston Symphony Orchestra will give its second concert this season at Chickering Hall next Tuesday evening, December 8. The program is as follows: Symphony poem, "Don Juan," Richard Strauss; concerto for violoncello in A minor, opus 33, Volkmann; unfinished symphony in B minor, Schubert; prelude, "Die Meistersinger," Wagner. Mr. Alwin Schroeder will be the soloist.

Mr. Towers Will Lecture.—The Metropolitan College of Music announces three lectures to be given in Steinway Hall by Mr. John Towers, an Englishman now resident in Indianapolis, on the following subjects: "English Glee and Madrigal Writers," "How to Sing," and "The Five Musical Giants." The lectures are to be free.

W. P. Aphorpe.—Mr. William P. Aphorpe, of the Boston "Transcript," well known through his translations of Wagner's writings and his essays on musical topics generally, has been invited to deliver an address before the National Conservatory of Music of America, Nos. 126 and 128 East Seventeenth street, on Thursday evening, December 17, at 8 o'clock. Mr. Aphorpe's subject is "Evolution in Music."

Music Teachers Elect Officers.—In the parlors of the "Woman's Journal" was held last week in Boston the adjourned annual meeting for the election of officers of the New England Public School Music Teachers' Association. These officers were elected:

President, O. B. Brown, Malden; vice-presidents, Nathan Lincoln, Cambridge; J. M. McLaughlin, Boston; secretary and treasurer, George A. Veazie, Jr., Chelsea; directors, J. J. Kimball, Manchester, N. H.; W. W. Kays, Lawrence and Haverhill; George F. Wilson, Wakefield and Beverly.

A paper upon "Solemnization of Guido Aretinus; a Fixed or Movable Do," was read by O. B. Brown, which was followed by a discussion.

The Musurgia.—The Musurgia, which is still in a flourishing condition, gave last Tuesday evening in the Music Hall at Fifty-seventh street, under the leadership of Mr. William B. Chapman, its first concert of this season.

The hall was crowded with a gaily dressed audience, for evening dress was strenuously insisted upon. A brilliant scene was the consequence of a general acquiescence to the request, and an equally brilliant program charmed the audience. The club never sang better, and it was also most fortunate in having the assistance of three such admirable artists as Louise Natall, Miss Olive Fremstadt, whose delicious contralto voice has already begun to stir flattering comment, although the young artist is yet new to our concert halls, and Mr. Adolf Brodsky. The latter's masterly playing of Bach's intricate "Chaconne" won a storm of applause. Mr. Chapman's arrangement of "Oft in the Stilly Night" was extremely effective.

Paderewski in Philadelphia.—Paderewski played at the Academy of Music, Philadelphia, on Monday night, with Walter Damrosch and his orchestra.

Lena Little's Song Recital.—Miss Lena Little, the contralto, gave a very interesting song recital last Wednesday afternoon, at the new Music Hall. Miss Little was assisted by Leopold Godowsky, the pianist.

The Tuesday Musicales.—The Tuesday Musicales, of Detroit, recently held one of their interesting meetings and the following program was given:

Program arranged by Mrs. Olin and Mrs. DeLano.	
"Il Ciel Stellato".....	Pinsuti
Legende.....	Miss Andrus. Mrs. Sawyer.
.....	Miss Leggett. Wieniawski
"Noël".....	Thomé
.....	Mrs. Sawyer.
Etude, "Mignon".....	Shute
.....	Miss Bessie Stridiron.
Spring song.....	Böhm
.....	Mrs. Sawyer.
"Violets".....	Cowen
"What the Bird Say".....	Mrs. Andrus. Mrs. Sawyer.
Polonaise Brillante, op. 22.....	Chopin
.....	Miss Biddle.
Second piano and quartet accompaniment. Mrs. Gray.	
Miss Leggett.	Mr. Speil.
Miss Trowbridge.	Mr. Abel.
8 o'clock at Schwankovsky's Hall.	

Miss Franklin's Song Recitals.—Miss Gertrude Franklin, the well-known soprano, gave two very successful song recitals in Steinert Hall, November 9 and 17. Miss Franklin was assisted by her pupil, Mrs. W. H. Prior, a contralto.

Daughters of the Revolution.—At a concert of the Daughters of the Revolution held at the Democratic Club Rooms, Harlem, November 24, Miss Fannie Hirsch, soprano, was the leading attraction. She sang Verdi's

"Ritorna Vincitor," from "Aida," and was rapturously encored. As an encore she sang A. J. Davis' "Swallow, Roving Swallow."

Mrs. Ogden Crane.—Mrs. Ogden Crane has been engaged as solo soprano for the oratorio of "Messiah," to be given on Thursday evening, December 17, by the Euterpea Singing Society at the new Madison Music Hall.

Mansfield.—Mr. Albert M. Mansfield will give a vocal and instrumental concert at Hardman Hall this evening, and will be assisted by the following well-known artists: Miss Louise Gerard, Miss Adela Strauss, Miss Corinne Flint and Mr. Albert G. Thies.

Albert G. Thies.—Mr. M. L. Ruben has secured Mr. Albert Thies, the tenor, for a term of three years.

Corey's Lectures.—Mr. N. J. Corey has been giving his course of lectures on the life and works of Richard Wagner, in Detroit, before large and enthusiastic audiences. The lectures were in every way a great success. Mr. Corey illustrates with 200 stereopticon views, besides musical selections. He will lecture in Boston and vicinity in January, and in New York and Philadelphia in March.

Mendelssohn Quartet Club.—The Mendelssohn Quartet Club gave a concert at Port Jervis, Monday night, November 23. The following was the program:

Quartet, "Bugle Song".....	Hawley
Mendelssohn Quartet Club.	
Song, "God Guard Thee, Love" (from the "Trumpeter of Sakkingen").....	Nessler
.....	Mr. Metcalf.
Quartet, "Annie Laurie".....	Buck
Song, "Angel at the Window".....	Tours
.....	Mr. Dennison.
Duet, "The Moon Hath Raised Her Lamp Above".....	Sir J. Benedict
.....	Mr. Clarke and Mr. Metcalf.
Quartet—	
"Oft in the Stilly Night".....	Moor
"Treachery".....	
Songs—	
"Ah! 'Tis a Dream".....	Hawley
"The Arrow and the Song".....	Balfe
.....	Mr. Hawley.
Duet, "The Laurel and the Rose".....	Greil
.....	Mr. Dennison and Mr. Clarke.
Quartet—	
"Spin, Spin".....	Jungst
"They Kissed, I Saw Them Do It".....	Hawley
Song, "Well a-day".....	Pizzi
.....	Mr. Clarke.
Quartet, "Good Night".....	Buck

The members of the club are Mr. Wm. Dennison, James A. Metcalf, Chas. Herbert Clarke and C. B. Hawley. The hall was crowded to its fullest capacity, and the various pieces rendered were encored with great éclat. The duet given by Messrs. Clarke and Metcalf was well sung and duly encored.

FOREIGN NOTES.

The Vienna Philharmonic.—The Philharmonic Society, of Vienna, is out with its prospectus. They give eight concerts during the winter. Among the principal works to be produced are three symphonies, Beethoven Nos. 1, 3, 7, and Overture, op. 117; Berlioz overture "King Lear," Brahms' serenade, op. 16; Bruchner symphony No. 1 (first time), &c.

From "Friend Fritz."—The "Trovatore," of Milan, has in its last number two fine scenic pictures from the new opera "Amigo Fritz."

A New Russian Opera.—Rimsky-Korsakoff's new opera, "Mlada," will have its first production in St. Petersburg. Advanced reports predict that it will surpass anything ever produced on the Russian stage.

Mozart Manuscripts at Berlin.—The Berlin Royal Library is particularly rich in autograph manuscripts of Mozart. It has over two hundred, and among them are the scores of seven operas and twenty-three symphonies.

A New Choral Work.—A choral setting of Browning's "Women and Roses" was a sweet novelty at the Crystal Palace, London. The composer, C. A. Lidgely, is credited with a successful accomplishment of his task.

Ye Organists of Ye Olden Times.—The following, copied from some organ concertos by Charles Avison of Newcastle-on-Tyne and published 1766, may interest our readers: "The accustomed performer on the organ or harpsichord will easily fill up the harmonies of his part as directed by the figures in thorough bass. It was therefore thought unnecessary to crowd the page with a multiplicity of notes, which only serve to embarrass the melody." What would some of our organists make of music printed like this now? Most likely something more than the melody would be embarrassed.

Colonne in Russia.—The great French conductor Colonne recently gave successful orchestral concerts at St. Petersburg and Moscow. The programs consisted for the greater part of works of the modern French school and the performances were much applauded.

An Actor 'Cellist.—Mr. Auguste Van Biene, the violoncellist, has recently taken to the stage, and appeared with considerable success in Planquette's opera of "Rip Van Winkle." He proposes to rent a London theatre next

year, in order to produce a pathetic play in which he can show his skill both as an actor and a musician.

More Mascagni.—Mascagni's third opera, "The Rantzhaus," will be produced for the first time at the Pergola Theatre, Florence, in October next. The composer is now busy upon his fourth opera, the subject of which is based upon Heine's "Radcliffe."

Piano Playing Pays.—In referring to the financial results of his farewell concerts in London the "Pall Mall Gazette" said: "The price of a pianist is an unknown quantity, but the earnings of Mr. Paderewski in the three weeks that preceded his departure to America afford a striking illustration of his unequalled popularity. The Polish pianist appeared on nineteen different occasions during that period, taking stated fees on eleven occasions and 'running the show' on his own risk at the other times. The result was a net profit to Mr. Paderewski of £2,430."

FOR SALE.—A fine old violoncello of sweet tone. Price \$300. Address Joseph Hornsteiner, 27b Potsdamer strasse, Berlin, Germany.

The Liederkrantz Concert.

THE German Liederkrantz made, in our estimation, somewhat of a mistake when they left their beautiful and cosy private hall on Fifty-eighth street and Park avenue to give their first concert of the season on last Sunday night at the new Music Hall and before a paying audience. Not a mistake socially or financially, for the vast building was absolutely sold out, great enthusiasm prevailed and everybody seemed pleased with everybody else; but in point of judgment of their own abilities they made a slight overestimate. It is one thing to sing for one's fellow members and a few invited friends at your own home, and quite a different affair when you go and hire a public hall and give a concert to which you charge admission. The standard which usually applies to an amateur singing society is then raised, and it cannot truthfully be asserted that the members of the male chorus of the German Liederkrantz came quite up to the required altitude.

There were two factors present which made the performance of the overweighted program enjoyable. These were Ignace J. Paderewski and the female chorus of the Liederkrantz. The latter sang Schubert's exquisitely beautiful serenade in F for female voices and alto solo charmingly, and so did Miss Olive Fremstadt, the alto solo; but why was the original pretty piano accompaniment changed to one of clumsy orchestration? Paderewski played the Schubert B flat impromptu, the Schubert-Liszt "Erlking," and thereupon as an encore his own "Menuet à l'Antique;" afterward he was heard in Chopin's F sharp major impromptu, the same composer's C sharp minor waltz and the Liszt twelfth rhapsody. All these numbers have been spoken of at length in these columns, and it is therefore only necessary to state that the greatest pianist of recent date again demonstrated that he has no rival here for either beauty of tone, charm of expression and poetry of phrasing, and it goes without saying that he carried the house by storm.

As for the singing of the Liederkrantz they have done much better on many occasions in the concerts at their own hall. The Bach cantata for mixed voices went raggedly; the Storch "Nachtzauber" à capella chorus was not sung clearly, and in the Jungst encore they gave, short as it is, they began in D and finished in C. As for the male chorus work in "Columbus," they were entirely overweighted by its difficulties.

Mr. Zöllner's work was, as a composition, somewhat disappointing. If it was one of the uncrowned Milwaukee competitive compositions the judges' estimate was correct. It is an overambitious and very pretentious work. Mr. Zöllner, like Wagner, wrote his own words and music, but it happens that in reality only the words are his own, while the music is all Wagnerian. The finale of the first act and the beginning of the third act of "Lohengrin," the Sword Motive (which Wagner himself cribbed from Weber) and the first half of the third act from "Tristan und Isolde" have all so boldly been imitated that one involuntarily, in the course of the hour and a half which the work lasts, asks one's self: "Is there, then, nothing original, nothing but Wagner imitation in this entire composition?" Yes, there is! There are two things in it which are not Wagnerian.

The one is the introduction of "Yankee Doodle" in the finale of the first half of the work and at the moment when the Spaniards set out to find America. At this period it is certainly a stupid anachronism which could only have been introduced *ad captandum*. The other is a Spanish song in A minor for tenor, which is really very pretty and quite original and which was sung by Mr. Robert Kaufmann in a very artistic manner.

The other soli were in the hands of Miss Emma Juch and Emil Fischer. The latter had lost the last remnants of his voice and had to be excused on account of hoarseness, and Miss Juch was not in much better trim, her voice sounding very tired and worn out. She had earlier in the program given the "Abscheulicher" aria from Beethoven's "Fidelio" and had added as an encore the "Freudvoll und Liedvoll" from "Egmont."

ITALIAN OPERA IN CHICAGO.

Second Week—Chit Chat.

Not grudge Romance's quaint, beguiling mask;
Let truth the masquerade of fiction wear,
To ease the toil worn laborer at his task
And with the charm of fancy banish care.

Swam sing before they die. "Twere no bad thing
If certain folks would die before they sing."

Great is the truth and mighty above all things, and will prevail.

The critic must not be coerced by the "what is," but ever keep in mind "what ought to be."

Is this the land of song ennobled line?
Is this the land where genius ne'er in vain
Poured forth his lofty strain?
—"Death of Chatterton," Coleridge.

I have been seeking voice knowledge this week, and have found for every supposed orthodox doctrine a heterodox dogma of equal strength. One may find plenty of register fiends, and again, "Every sound of the human voice is produced by the same means and generated in the same place."—Randegger.

Then:

Mr. Behnke agrees with the best authorities that when singing in chest tone or falsetto the voice box rises gradually with each higher tone. "A teacher who insists upon his pupils keeping their voice boxes perfectly still commits a serious mistake."—Kofler.

But what about this?

"There are teachers who instruct pupils voluntarily to raise the larynx to gain power, thereby stretching the trachea to its utmost. These teachers have not been successful singers."—Weber.

MANY state that a broad, declamatory style of vocalism is foreign to the Italian school, but in an essay Tomlins says: "Peculiar to the Italian method there is a throat expansion which partially resists and wholly controls the breath, intensifying the tone and by reaction on the system arousing the inner nature." Mrs. Brinkerhoff lays the vocal corner stone: "You must utter the vowels aright," and Mr. Patton adds mortar when he writes: "Tell me how you breathe and I will tell you how you sing." Capiani gives us a somewhat untruthful truth in "There is but one method, and that is to sing naturally." The ardent worshippers at the altar of early Italian vocal methods will be shocked by the following:

"The Italian method, a supposed legacy of truth regarding voice training, is obstinately clung to despite the fact that nobody has shown it to have a distinctive existence. There are no earlier records of method than Francesco Tosi, 1723, and Mancini, 1756, and they demonstrate no fundamental doctrines. Sieber published in 1868 a complete theory of the art of singing, and he is supposed to be giving us the fruits of his fathers in voice—Porpora, Tedi, Pistocchi, Leo—but in no respect are his sayings wiser than those of the leading professors of this age."—Root.

I have wondered whether our leading vocal artists study psychology and apply it. For some rôles methinks a solitary thinking and reading course with McCosh, Dr. J. Baldwin, of State University, Austin, Tex., or Spencer in one's hands would be better than mere lessons or a coach, for the maxim of Solon, "Gnothi seauton" (know thyself), i. e., to know the motive power of good and evil and apply their action, seems to be to a degree neglected by many of our singers. Talking of coaches, we have Mr. A. D. Duvivier, late of London and Paris, with us in Chicago now. I hardly know what he will find to do in this country, for we do not have a great crying need of operatic coaching in the Windy City. His records seem to be brilliant, and his capabilities, according to his pamphlets, are of the highest. Another new comer is Adolph Carpe, pianist, who gave a debut recital this week and was very severely criticised by the press.

Mr. Carpe came, like myself, from Cincinnati, and I think it is a kind of grudge against that fine old city's past brilliant musical record that prepares for any of her late residents a warm reception here. You're all right, Carpe; a little rubbing against the grain won't hurt. I have come across some quaint little things in my last week's reading. Dr. Burney, in his "Musical Tour in Italy" (1771), tells of the famous St. Onofrio Conservatory, where Pergolesi was taught, as was Cimarosa at Santa Maria di Loreto in Naples. These were the first schools known as conservatories. He writes: "This morning I went to the conservatory of St. Onofrio and visited all the rooms where the boys practice, sleep and eat. On the first flight of stairs was a trumpet screaming upon his instrument; in the second was a French horn bellowing. In the common practicing room there was a Dutch concert, consisting of eight harpsichords, as many violins and several voices, all performing different things and in different keys; others writing in the same room. The beds, which are in the same room, serve as seats for the players. Out of thirty boys practicing but two played the same piece. * * * The trumpets and horns fag on the stairs or on the top of the house. * * * During winter the boys rise two hours before it is light, from which time they continue their exercise, an hour and a half at dinner excepted, till 8 o'clock at night. * * * This constant perseverance for a number of

years, with genius and good teaching, must produce great musicians."

I also came across a fact in Anthony à Wood proving that Lulli and the "vingt-quatre violons du roi" were not alone a French institution, as he writes: "Thomas Baltzar, from Lubeck, was at the Restoration placed at the head of the king's celebrated band of 'four and twenty fiddlers all of a row,' as the old song has it, for violas were then began to go out of fashion and be replaced by violins which His Majesty considered 'more aïrie and brisk than violas.'" Thomas Mace, in his "Music's Monument," gives an account of a musical service in York Cathedral in 1664: "The church was cramming and squeezing full. * * * You must take notice that they had then a custom (which I hear not of in any other cathedral), which was before the sermon the whole congregation sang a psalm together with the choir and organ, and you must know that there was a most excellent, large, plump, lusty, full speaking organ, which cost (as I am credibly informed) £1,000. This being let out into all the fullness of its stops began the psalm. But when that vast concordant unity of the whole congregational chorus came thundering in, even so it made the very ground shake. Oh, the unutterable, ravishing soul's delight, in the which I was so transported into high contemplation that no room was left in my whole man for anything below divine and heavenly raptures."

I also read in an old magazine (1869) "that Messrs. Broadwood gave £2,000 for three logs of mahogany from Honduras (15 feet long by 33 inches); the grain when highly polished resembled the ripple of water moved by the wind and this wood was called ocean wood."

Another curious item I found relates how at the Händel commemoration in 1784, "two learned and self sufficient musicians, Dr. Hayes, of Oxford, and Dr. Miller, of Doncaster, were determined to give their gratuitous services as conductors. It was arranged between themselves that one should conduct the first part and the other the second. When the time of the performance had arrived and Mr. Cramer, the leader, had given the signal tap with his bow, casting his eyes around he saw, to his astonishment, a tall, gigantic figure with an immense powdered toupee, in full court costume, with a bag and sword and a huge roll of parchment in his hand that was to serve him as a bâton. 'Who is that gentleman, pray,' was Mr. Cramer's natural inquiry. 'Dr. Hayes,' was the reply. 'And what is he going to do?' 'To beat time.' 'Be so kind,' rejoined Mr. Cramer, 'as to tell that gentleman that when he has set down I will begin.' The discomfited doctor took his seat."

The custom of having a conductor elevated before the band with a baton is not, as we can therefrom glean, a very long standing one. In a note to Sallust's "Catiina," are found words to the effect that a right of the senators of Rome was to have a particular place set apart for them at public spectacles, called orchestra, next the stage in the theatre, and next the arena in the amphitheatre. This was first granted them by P. Cornelius Scipio the elder, 218 B. C. Hence the word orchestra is sometimes put for the senate itself. I have just read in a letter of Mozart, date, Vienna, 1771, a graphic passage as to the earliest transition from the ancient clavicin or harpsichord of his boyhood to the more modern instrument. "I have just come," he says, "from a person by the name of Steiner [should be spelled Stein], who has shown me a marvelous invention which he calls a pianoforte, and in which the sound is produced by the aid of a hammer falling on the string. It is a wonderful invention, especially when I come to think of all the charming effects which may be produced by it." It may be remarked that Beethoven commonly used a Stein piano.

It will be remembered that Viator, the humble German mechanic to whom the first notion of the square piano occurred, never reaped any benefit from his ideas. The grand, as is well known (Schroeder or Christofali), existed prior to the square. In rereading the notable "History of the Clavier," by Dr. Oscar Paul, my revered teacher (Leipzig), a most admirable and philologically correct compendium, I noticed the eventful improvements of Johann Christoph Wikef (Anspach, 1750), who introduced little strips of brass instead of raven's quills, thereby producing a much clearer tone and heavier touch; likewise the (1768) invention of Paschal Taskin, who caused the stripes to be struck by docks covered with buffalo skin. He named those instruments "Clavecins en peau Buffle." Every student of music and every manufacturer and dealer should possess Dr. Paul's inimitable monograph, which is a monument of careful research. (Published by H. A. Payne, Leipzig, 1868.)

Is it generally known that huge xylophones were the early representatives of church bells? D'Ortigue, in his "History of Church Music," tells of these instruments being largely in use by Eastern prelates, laid on mats of straw and struck by sticks. In the famous tower of the "Giralda," in Seville, a monster xylophone of this type, in the form of a great cross, still exists.

But enough of this gossip. On Monday night we heard Gounod's "Romeo et Juliette" in French, libretto by Barbier and Carré, first played at the Théâtre Lyrique, April 27, 1867 (in French), and at Covent Garden in Italian, July

* See new Madison Square Garden tower, New York, for clever imitation.

11, 1867. The Auditorium was opened by Patti with this opera. It is the sole survivor of twelve settings to music—Benda, 1772; Schwanberg, 1782; Marescalchi, 1789; Rumling, 1790; Delayrac, 1792; Steibelt, 1793; Zingarelli, 1796; Guiglielmi, 1816; Voccai, 1826; Bellini, 1830; Marchetti, 1865; Gounod, 1867. It is interesting, as it gives the leading soprano and tenor great opportunities, but it is excruciatingly long (five long acts). The opening was sadly marred by false entries of the strings in the fugato and abominable cacophony of the chorus in the prologue, which had much better have been omitted, as it was most evident to the casual observer that it was insufficiently rehearsed. It falls behind "Faust" in every way as a dramatic success, as the play is sadly mutilated to suit the composer's ends.

Eames recovered herself to a certain degree from the "Lohengrin" failure. She is an ideal "Juliet" in personal stage presence, and she evinced fire and fervor in her acting in the trying and lengthy love scenes with Jean de Reszké; but even in the well-known and well-nigh hackneyed waltz song in the first act she did not infuse her voice with brilliancy, as her intonation was not true and the execution seemed to overtax her technic. She scored, however, a great success with the audience, as did Jean de Reszké ("Romeo") by his really fine dramatic impersonation, and we cannot but speak in the highest terms of eulogy of his impassioned use of his voice, which was clear and true as a bell even in the highest register. Edouard, the basso, created a furore by his sublime work in the wedding scene.

Martapoura has a noble voice and gave the "Queen Mab" ballad with telling dash. Capoul also pleased the audience as "Tybalt."

Vinche as "Capulet" had a severe attack of the "shakes," an illness marring an otherwise capable organ. The house was small but very enthusiastic. It was, in short, the most satisfactory night of opera so far.

"Dinorah," a most uninteresting and antiquated attempt by Meyerbeer, was a complete fiasco on Wednesday; even Van Zandt, being in bad form, failed to make an impression in the "Shadow Dance" scene. Ravogli, who is fast winning her way to the front as a deservedly prime favorite, won the most applause and the warmest encore she has yet had. We are to be afflicted with that inanity, "Sonnambula," on Saturday, and next week the startling repertory of "Otello," "Rigoletto," "Martha" and "Norma" (Lehmann debut) is offered. I can safely predict that the houses will not be great, for Chicago has spoken. She does not want "Sonnambula," "Dinorah" or works of that ilk.

Where are "Fidelio," "Don Juan," "The Meister-singer?"

The news comes that the original score of "The Huguenots," with Meyerbeer's interlineations and autograph instructions, has just been discovered in the library of the National Lyric Theatre.

In reading Mendelssohn's letters I have just come across that master's dictum on "Robert the Devil." "Cold and heartless," says he; "a poor devil and little effect." I must confess that Meyerbeer has ever seemed artificial and stagey to me, although Heine tells us that the man's devotion to his art was so thorough and genuine that "were the angel who blows the last trump to blow out of tune Giacomo would quite possibly out of sheer disgust remain in statu quo and decline to take any part in the general resurrection!"

I have just read Heine's letter from Paris, in which, March 1, 1836, he describes the brilliant first night of "The Huguenots" of the night before. I can only refer the readers of THE MUSICAL COURIER to those scintillating ten letters of Heine to Lewald on Paris art matters. No. 9, on Rossini and Meyerbeer, is one of the most perfect delineations of two divergent characters ever penned.

At this juncture I would like to mention that most interesting work, "Les Chansons Populaires de Canada," by M. Ernest Gagnon (Robert Morgan, Quebec, 1880; second edition), and the interesting articles on Lower Canadian folk song by Dr. Larne in the "Foyer Canadien" of 1863. It is scarcely widely known that scores of the most touching melodies of old France have found their ark of safety in that wonderfully interesting old province of Quebec ("New France"). We have as national melodies our richest store in the Spanish and Creole music, the dances of Mexico and the voyageurs' chansons, and every American musician should become familiar with the 100 specimens given in the above remarkable work, that has called the attention of many savants to the song treasures of "Fair Canada" (vide the "Ephémérides" feuilletons of the Montreal "Gazette," by Wm. McLennan, 1886).

I've tried to waken with a loving care
Some echo of the joyance of these days,
Which sound as sweetly on Canadian air
As 'neath the skies of France in olden days.

How often has each song been lightly sung
By lips that now are silent for all time!
How often has each tender cadence flung
O'er distant seas the magic of its chime!

Oblivion's self was softened by their grace,
And stored them safe within a people's heart,
To share the fortunes of a songful race
And charm us with the artlessness of art.

Each chanson is commented upon; e. g., "Malbrouck

s'en va-t-en guerre, Mais quand reviendra-t-il?" the refrain of which, "Miron-ton, Miron-taine," survives, wedded to the after dinner sentiment of "He's a jolly good fellow," was of the time of Le Grand Monarque, with the great English general swearing and fighting like a trooper in Flanders, and the people lifting his funeral elegy in Paris to this banal ditty. Father Prout in his "Reliques" says Mrs. de Sévigné wrote it as a cradle song for the dauphin. Dumarsan, Segur and John Oxenford, in his "French Songs," think that the soldiers of Villars and Boufflers brought it home after Malplaquet.

It was a great favorite with the great Napoleon, and he hummed it by preference when mounting for battle. Count de Las Cases in his "Memorial de Sainte Hélène" tells of how the exiled scourge of Europe laughingly said to him when speaking of this song, only a few weeks before his death: "What a thing of ridicule is; it bedims everything—even victory!" The famous "Lullibullero" of Sir James Wharton and even our innocuous "Yankee Doodle" partake strongly of the prevailing element of gasconade. In Canada the peasantry have a comico-religioso refrain to it of "Cum Spiritum sanctum tuum." Like much of folk song mayhap it was never made, but simply grew! Writing of Paris got me onto this subject, and I do not think the space wasted for that field is quite an interesting and not overrun one.

What with Jacobsohn, the Marum and the Bendix string quartets we are not in a bad way for chamber music. I am in receipt of invitations to a recital by Emil Liebling and Harrison Wild, in which on November 20 they play a novelty (?), concertante duet, E. Prout, for piano and organ and some duets by that peculiar genius, Widor. Unfortunately they have chosen the night of "The Huguenots," so that I shall be deprived of the pleasure of attending. I notice that on the program the space is utilized for advertisements of Mr. Liebling's edition of Heller's "Studies," W. S. B. Matthews' new magazine "Music" and the Kimball portable pipe organ. There is nothing like being practical. I am in receipt of a book program of a Miss Neally Stevens recital from Fort Smith Conservatory, Arkansas. It contains the peculiar and startling novelty of a cut of Miss Neally's hand and arm, labeled—Facsimile of Miss Stevens' Hand, with the accompanying guarantee "The hand of an artist"—Adelina Patti. It is quite a good looking hand and arm, and as advertisements go nowadays not a bad idea of an advertisement. I believe I will have my nose engraved (I don't mean to subject it to any process of tattooing) for some of my new advertisements. I tell you it doesn't do for a fellow to get left.

I notice that Mrs. G. W. Schulte, the daughter of Botefuhr, the energetic director of the Fort Smith Conservatory, sings with the Stevens. I am just in receipt of a program of Jacobsohn's String Quartet, Tuesday, November 24. They play a novelty, the D minor quartet of Cherubini. As I shall be absent part of next week giving recitals at Grand Prairie Seminary, Onarga (which institution has had a conservatory for nearly twenty-five years!) I shall be unable to attend.

A Beethoven concert (anniversary) will be given by the Ziegfeld Chicago College of Music December 17. I am in receipt of a very interesting and beautiful program in Old German illuminated type of the season's dates of the Chicago Musical College. Thirty-six dates in all. We certainly get ample musical pabulum from our colleges. The number of recitals is becoming an onus to the critic. He cannot attend but a tenth part of them.

Last night, Friday, 20th, we had a really good "Huguenots"—the first great house of the season, and the first approach (saving "Lohengrin") to grand opera that we have had. Albani had great trouble with her high C. It was flat at first, and she had to scrawl up all of her high notes. The fervor of her acting was fine, as of yore. She has years on her head, and can be pardoned much on account of her past noble record. Scaldi was glorious as the page "Urbano." A singer said to me, "When Sofia sings, it is ever to me as though she were breathing into my face." Her voice, although not quite as rich as of yore (and can it be wondered at, for she has worn some of the nap off by wear and tear), belongs to the same rollicking, jolly woman as of old, captivating all. Mrs. Bettignani has a most brilliant coloratura, and did mechanically well as "Margherita."

Jean de Reszké was better than ever as "Raoul." His high, clear chest tones positively reminded me of those three marvelous tip toppers (A B C above the staff) of Wachtel when in his prime. Vinche, Coletti and Bauermeister eminently unsatisfactory. The rôle of "Marcel" was made a sheer burlesque by Vinche, and he spoiled the duet ("Night") with "Valentina" by his atrocious tremolo. With the exception of Vianesi's bad breaks the orchestra was good.

The ballet was even to be stomached. If Abbey & Grau can give as good opera as this, why did they not do it prior to this? One can expect a great deal for \$8. The man of the Chicago "Press" berates operatic artists and says that "they do not do one-fifth of the work an actor does." He evidently knows nothing about the wear and tear of vocal organs. If they are good they are valuable and must not be worked every night. He is an "objector"

and kicker. In the matter of poorly prepared playbills and wretched librettos, however, I agree with him, for more wretched samples than those given us in this opera season I never have seen. "Faust," on Thanksgiving, is an extra announcement.

I have got at the main fault in Emma Eames—lack of sympathy! That airy inward spirit (of Aristotle) necessary in addition to breath to put heart as well as dynamis into the vocal utterance. She does everything intelligently, as she was told to do it by her teacher.

W. WAUGH LAUDER.

Paris Letter.

PARIS, November 20, 1891.

THE "Centenaire de Meyerbeer," which was postponed from September until this month, and the program of which I sent last week, was celebrated the 14th inst. at the Opéra. There were great possibilities for this celebration in Paris, which was the last city on the Continent to do the composer homage, although he made it his home here for many years; but instead of an artistic performance the retiring directors, Messrs. Ritt and Gailhard, seized the opportunity to make a money speculation of it; the ideas prevailing last week in regard to the house being by invitation proved to be to the contrary, and the "Figaro" states that the directors sold seats in quantities to Cook's tourists through the Paris agency, and interpreted a program to amuse them. So it was an act was given from each: "Les Huguenots," "Robert," "Le Prophète" and "L'Africaine" and a ceremony. True, these are the four great operas of Meyerbeer, but the artists cast for the various rôles were not the first members of the regular company, and excepting Mrs. Deschamps, of the Opéra Comique, who made her debut at this performance and is an excellent artist, there was nothing else of note.

Voilà! The "Académie National de Musique," which has given 2,500 representations of the four operas named on the program (altogether), and from them and the other works produced by Meyerbeer gained 30,000,000 frs. and honor the composer with a celebration the most mediocre is a disgrace to the city, but a fault that lies only in the hands of the directors of the Opéra. The entire press of the city has taken up the subject, and the "Figaro" proposes to Mr. Carvalho, the director of the Opéra Comique, to give a model performance, which would be possible, as Mr. Carvalho is an artist and thoroughly understands such a fête. There are artists here who have created various rôles in Meyerbeer's works, and had they appeared it would have given an interest to the occasion. Also there are works that have not been performed in a long time, and a revival of portions of the now almost unknown operas would have proved a novelty.

Dr. Jadassohn, of Leipzig, has been honoring artists in Paris recently in dedicating his latest compositions, "Funf Clavierstücke" for the piano, to Mr. Honorio Alarcon, a talented pupil of Mr. Dubois, and formerly in Leipzig; also his first concerto for the piano in C minor to Mr. Isidor Philipp, the piano virtuoso, who will probably produce it within a short time. Mr. Philipp will play Widor's fantasia in A flat, for piano and orchestra, at the conservatoire the coming month, the season to be opened December 6, of these concerts.

"Manon" has now passed its 100th performance and seventeenth season, continuing with unabated success. In regard to Miss Sanderson studying with Mrs. Marchesi, the latter lady told me a few days since that, although the opinion prevailed in America that Miss Sanderson had studied with her, it is not so, as she has never been her pupil.

Mr. F. de la Tombelle has during the summer months, while at his chateau, written and completed his fifth number in his second series of organ works published by Richault, which are now in the press. This volume will contain three attractive numbers—"La Nativité," "Vendredi Saint" and "Epithalame." The composer has played each of them for me, and besides I have seen the proofs. The first two, which are dedicated to Mr. Dudley Buck, are descriptive and very cleverly written, while the latter (dedicated to Mr. Burnap, of Brooklyn,) is a charming bit of writing, and will prove very popular in our concerts.

WILLIAM C. CARL.

The New Band of the Old Guard.

WEDNESDAY last being the 108th anniversary of the evacuation of New York by the British army, the celebration was more than usually observed by the various military organizations in this city. The most prominent part of the proceedings was the grand parade of the Old Guard, under its commander, Maj. G. W. McLean, headed by its new band, under its leader, Mr. Harry Hall. The uniform of the members is an exact pattern of the dress worn by the British Coldstream Guards; the cap is the same as worn by the officers of that famous regiment on fatigue duty.

The program was well selected and reflects great credit on the part of Bandmaster Hall, whose skill as a leader and composer cannot be questioned. From the replies of the officers and gentlemen composing this old military national guard they are more than satisfied with their band and Bandmaster Hall. There is, no doubt, a bright future in store for Hall's Band.

American Music Students in Berlin.

THERE are about two thousand Americans in Berlin, most of them studying music, and one can but inquire what becomes of this vast army of students, very few of whom acquire renown; I believe it has been stated not more than one out of 10,000. Most of them return to make good teachers, and every city in the United States now has its Berlin and Leipzig graduates, who are doing much to elevate the standard of musical taste, and their influence is potent for good. They graduate and perhaps play at pupils' concerts, but this is the extent of their public career in Berlin; rarely one becomes a virtuoso. Many come here to gain a European reputation, but their hopes and ambition are futile. They soon learn the lesson: "Thus far shalt thou go and no farther," from the conservative Germans. In a city like Berlin, where there are thousands of good pianists, it is almost impossible for an American to become distinguished above the others, and yet I do not say it is utterly impossible. It is said "it is better to be born lucky than rich," but it is still better to be born talented.

In these monarchical countries of red tape and old customs everything is governed by ironclad rules, but even here let extraordinary talent, or I will say genius, come knocking at the door and how quickly the heavy portals fly open! This was recently exemplified in the case of a young American girl who arrived here. She has made quite a name in her own country by her successes and brought many letters of introduction to prominent people. However, she resolved not to deliver them to gain favor, but with the true spirit that deserves success to rely simply on her merit to recommend her, and the result has been highly gratifying. She has been very favorably received and was invited to play for most of the leading musicians. She has an extensive repertoire and a marvelous technique, which is pronounced faultless. Though very young there is soul in her playing, and one catches glimpses of love and passion, and there is a legato touch, a beautiful singing tone, and when these are a little more developed by age and experience THE MUSICAL COURIER may expect to hear good things about Birdie Blye. She will be not only a pianist but a musician. There are pianists and pianists, and there are musicians. There is a difference. Professor Barth says out of fifty pianists there are not more than two musicians. The latter have all the technique of the former and also have soul to interpret the mysterious beauties and intricate harmonies of the composer.

Of the schools the Royal Hoch Schule is, of course, the leading one, with Professors Barth, Schulze and Rudolf as the principal teachers on the piano, and Dr. Joachim and Kruse on the violin. Scharwenka's school is continued under other directors and able professors. The popular Professor Klindworth has changed much since his recitals at Steinway Hall in 1888 and looks feeble. On his return to Berlin he removed to his present quarters and has a large school. One of his best pupils is from London, who won a scholarship at the Royal College and was sent to finish with Professor Klindworth. Moszkowski is in very poor health and has left Berlin for recuperation. Teachers who play in public receive much higher prices for lessons than those who do not, with the exception of Moszkowski. His terms are high. He is rich, however, and being in poor health does not take more than three or at the most four pupils. He is excessively nervous and never plays in concert.

Berlin, November 7, 1891.

Where Some of Them Are This Week.

Abbey's Italian-French Opera Company	Chicago.
Boston Symphony Orchestra	At home.
Carleton Opera Company	Detroit.
Conried Opera Company	Dallas.
Gilmore's Band (last night)	Springfield, Ohio.
Hauk Opera Company	Boston.
Huntington Company	Montreal.
Hall (Pauline) Opera Company	Philadelphia.
Juch Opera Company	Washington.
Ovide Musin	Ohio cities.
Kneisel String Quartet	At home.

Ottawa Correspondence.

NOVEMBER 27, 1891.

CANADIAN COLLEGE OF MUSIC in union with the London (England) College of Music—patron, His Excellency the Governor General of Canada. On the evening of the 10th inst. the hall of the above institution was crowded in every nook and corner by friends of the college, assembled to witness the distribution of certificates and awards made by the London College of Music to competitors of the Canadian College. His Excellency the Governor General was present, accompanied by Lady Stanley of Preston and suite, distributed the certificates, &c., and made a very excellent speech, in the course of which he reviewed the history of music from the sixteenth century to the present day, touching on the development of the orchestra, the different schools and many other points of interest to the musical student, ending by paying a very marked tribute to Mr. F. C. Smythe, Mus. Bac., T. C. D., principal of the Canadian College, and his staff, adding words of encouragement and eulogy to the successful candidates for musical honors.

A short recital of vocal and instrumental music was performed by pupils of the institution with vast credit to themselves. Looked on in the light it was intended to be—viz., an exposition of the capacities and capabilities of students of the Canadian College of Music—it is but fair to say

it would be impossible to better the performance. The program, though short, contained the works of Weber, Pauer, Wely, Grieg, Schubert, Beethoven and Raff, and it is simple justice to state that never before has so much excellence of rendition been shown by any similar institution. Minuet and trio, air and valse, from Septuor, Beethoven, duet, two pianos, was very well treated from a critical standpoint, and indeed it may be asserted that never have pupils discovered such individual intelligence and really sympathetic playing. The vocal music reflected most creditably as well on the singers as on their instructor, Mr. Rushton Dodd.

THE PRIZE WINNERS.

Theory—Miss M. A. Bennett, Mr. F. A. Wall, Miss L. M. Boyd, Junior pass; Miss Emma Trudel, Junior honors; Miss M. A. Hayter, Miss Louisa Moore, Miss Margaret Masson, Miss Orena Carlyle, senior pass; Miss Lottie Stewart, Miss Evelyn Shoulidis, senior honors. Miss Julia McCarthy, senior pass.

Practical Piano—Miss M. A. Bennett, Mr. F. A. Wall, Miss Cinda Simpson, Junior pass; Miss Elizabeth Peden, Miss L. M. Boyd, Miss Jessie Murphy, Junior honors; Miss Emma Trudel, Miss M. A. Hayter, senior pass; Miss E. F. Cuzner, Miss O. Carlyle, senior honors; Miss Jessie Whyte, Miss Evelyn Shoulidis, advanced senior; Miss Lottie Stewart, advanced senior honors.

Practical Singing—Miss Julia McCarthy, senior honors.
Practical Organ—Mr. J. A. Brook, senior honors.

The Washington Musical Club.

THE first concert of its series at the Universalist Church, Wednesday evening, drew an audience that filled the auditorium and was composed of Washington's most cultured music lovers. The large audience present attested the popularity of this rapidly growing organization and the liberal applause which each number of the program was greeted fully demonstrated the satisfaction given by the performers. In addition to the members of the club the occasion was notable for the presence of Mrs. Julia L. Wyman, of Boston, whose fine mezzo soprano voice was heard to excellent advantage in these numbers: "Lorely," of List; "At Twilight," Nevin, and "Heart's Fancies," by Goring Thomas, all of which were sung in a delightful manner, her style always being refined and truly artistic.

The individual work of the instrumental members of the club showed the same careful execution and artistic interpretation that have characterized their former efforts. Mr. Paul Mierach played two cello solos, "Sur le Lac," Godard, and "Air Hongrois," Hummer Fischer, with his usual admirable technique and sympathetic tone. Mr. Herman Rakemann's rendition of the Concerto Polonaise was well nigh faultless, marked by good expression, clearness in execution and without mannerisms. Mr. Henry Xander, the pianist of the club, displayed his versatility in the beautiful trio F major, Rubinstein, and the accompaniments throughout the evening were played with good discretion and delicacy. Mr. Herndon Morell gave three tenor songs, "The Pining Flower," Rotoli; "Demain," Palloni, and "Ring Out, Wild Bells," Gounod, with the artistic feeling and good voice for which he is so well known. The concert closed with the intermezzo from "Cavalleria Rusticana" arranged by the club, the organ part being in the able hands of the talented young pianist and jovial Eddie Droop. A word should also be mentioned of Dr. Siegel Roush, who has taken the management of the club and deserves great credit for his able work for these concerts.

Appreciation of Church Music in Burlington, Ia.

THE following twelve musical numbers were given besides the regular prelude, postlude and congregational hymns at a festival praise service in the Congregational Church of Burlington, Ia., commemorating the completion of ten years of service by the organist and director, Mr. Albert Cotsworth.

Mr. Cotsworth had the assistance of a choir of twenty-one voices and an orchestra of twelve pieces:

Anthem, "King all Glorious"	Barney
Quartet, female voices, "The Lord is my Shepherd"	Schubert
Bass solo, "From the Depths" ("Nebuchadnezzar")	Verdi
Violin solo, "A Legend"	Wieniawski
"Te Deum," B minor	Buck
Soprano solo, "Bright Song Divine" (with violin obligato)	Faure
Anthem, "The King of Love"	Shelley
Largo (harp, violin, cello and organ)	Händel
Duet, "I waited for the Lord" (Hymn of Praise)	Mendelssohn
"Sanctus" (Messe Solennelle)	Gounod
Baritone solo, "The Lord is Risen" ("The Light of the World")	Sullivan
Trio, "Night Sinks on the Wave"	Smart

Robert C. Bernays.

ROBERT C. BERNAYS, the well-known musician of Washington, is dead, aged thirty-two. He was a violinist of local repute, and had latterly led the orchestra at Albaugh's Opera House. He was also the conductor of the Georgetown Amateur Orchestra and a member of the Wagner and Choral societies of Washington. He was a frequent visitor to New York and took a deep interest in musical affairs generally.

London Cable News.—Chauncey Olcott, who sprang into British favor at one bound at his debut the first night "Miss Decima" was played at the Criterion, continues to make the comical, as well as the musical, hit of the piece as the "Chevalier O'Flanagan."

Still another American, Mrs. Valda, has been singing leading grand opera rôles with great success in Lago's company at the Shaftesbury Theatre. The fact, by the way, that Lago's company has played "Cavalleria Rusticana" before the Queen at Windsor this week has given Italian opera a small boom in London, and Lago will continue his season indefinitely.

Augustus Harris has intrusted to Isidore de Lara the task of writing an opera on the subject of Amy Robsart. The libretto was finished some time ago. Mr. De Lara will set to work at once. His sacred musical drama, "The Light of Asia," will be produced at Covent Garden next season, in accordance with an arrangement entered into last year.

Sylvia Gerish sailed last Saturday on the City of Paris to join the New York Casino forces.

Omaha Musical News.

NOVEMBER 18, 1891.

OF the many musical organizations in Omaha which are worthy of commendation perhaps the one most deserving of mention is the Ladies' Musical Society. Not because its career has been exceptionally brilliant, though many good things could be said of it, nor because of astonishing results from its earnest and continuous work, but because its work has been earnest, intelligent, continuous and meritorious. A dozen years ago, I think it was, several ladies who were enthusiastic in musical matters got together and perfected an organization whose aim and hope was to render programs of good music weekly to ladies only, and to discover and bring into service talent that might otherwise be overlooked or remain unknown.

Omaha at that time was a prospering young city of 30,000 inhabitants, but, like all other ambitious and rapidly growing communities, had kept one eye and four-fourths of the other one on material progress.

The Young Ladies' Musical Society therefore was a pioneer in the work of creating and expanding in this new metropolis a healthier musical sentiment. Twice each month, during the last eleven seasons, programs of especial merit have been rendered. Each succeeding year has brought new active members, and its scope and influence have ever been widening as available means came to hand. In addition to the initial organization there is a very flattering associate membership, which is permitted to enjoy all society recitals, and the occasional public entertainments when out of town talent is engaged.

The society opened the present season last week at the Grand Opera House.

Hans Albert's Philharmonic Orchestra, the proposed formation of which was alluded to in a former letter, is now a reality, the announcement having been made last week.

The third promenade concert of the Omaha Guards Band took place at the armory last Wednesday evening and was the most enjoyable of the series.

Mrs. Muentefering, one of the best known piano teachers in the city, will conduct a musicale to be given by her pupils on Wednesday evening, November 25, in the private parlors of Mayor and Mrs. Cushing.

Mr. W. T. Taber, organist at the First Congregational Church, will begin a series of half-hour recitals on Saturday afternoon. Mr. Taber's repertoire is equal to any emergency and is full of good things. The first program will be as follows:

Overture, "Stradella"	Flotow
Minuet, A flat	Scharwenka
Wanderbilder, op. 17, No. 10	Jensen
Canilene, A minor	Salome
Scherzo Symphonique	Guilmant
Wedding March	Mendelssohn

On Saturday afternoon of last week a recital of church music under the direction of Mrs. J. W. Cotton was given at the cathedral. Mrs. Cotton directs the splendid choir of this church, consisting of a mixed quartet, herself the soprano, an adult chorus and a well trained company of boys. She is, perhaps, the best patronized vocal teacher outside the conservatories, and has excellent resources to draw upon for solo or choral work. Some of her pupils are among the best singers in Omaha, who are giving constant testimonials to the thoroughness and excellence of her instruction.

Frederic Archer, the organist, gave a recital at St. Mary's Avenue Congregational Church on Friday evening, assisted by local vocalists.

The first public recital by pupils of the Omaha School of Music will be given in the Y. M. C. A. concert hall on Monday evening.

Opera companies seem to be few and far between, so far this season, nothing of that character having appeared at either opera house since the Garrow season closed at the Grand over a month ago.

Binghamton News.

NOVEMBER 22, 1890.

THIS city is to have a new opera house. The work has begun and its completion is expected about spring.

Mr. Ch. M. Stone, to whose enterprise Binghamton is indebted for this new opera house, will name it the Columbia Theatre.

Messrs. Erasmus Delavan and J. P. E. Clarke, two very enthusiastic and able business men, are the managers.

The Club "Matinée Musicale" held its election of officers and gave the first "musical" last Saturday, November 21. The program was a miscellaneous one.

Mr. Will C. Macfarland, of New York city, gave a very successful organ recital at the North Presbyterian Church, November 17.

Yours truly, JOSEPH RAFF.

Music in Pittsburgh.

PITTSBURGH, November 28.

THE Mozart Club, which is our best local organization, gave its first concert of the fourteenth season on Tuesday evening last, when Massenet's "Eve" was effectively produced. The chorus, which numbers about one hundred and seventy voices, did some splendid work in fortissimo passages, but in the more peaceful and reposeful phrases where "Serene nature round man in his sleep," both chorus and orchestra seemed bent upon awakening and bringing poor Adam "from the vast, lonely places, where in dreamless slumber he lies."

The opening passages which suggest heavenly voices hovering around the slumbering first lord of creation were given in almost the same robust and vigorous tones as the exultations from the "Spirits of the deep." More time should be spent in preparation of such a work, for the interpretation absolutely demands the delicate shading which such "a mystery" would poetically suggest.

The solo parts were sustained by the following well-known vocalists: "Eve," Miss May Beesley; "Adam," Mr. E. H. Dermitt; "Narrator," Mr. H. B. Brockett.

Mr. James P. McCollum directed in his usual earnest and skillful manner. The orchestra, which was composed principally of local talent, did some fairly good work, and can be considered as the best local band which has yet appeared in the history of the Mozart Club.

Through the untiring energy of Manager Geo. C. Jenks, Pittsburgh can now boast of an auditorium which will seat some three thousand persons. This hall, however, is not intended to take the place of the great music hall which will be built in connection with the public library, for which purpose Mr. Andrew Carnegie has placed in the treasury \$1,000,000, with a promise that there will be more to follow should it be found necessary, but will fill the interim during the erection of said monumental buildings.

This week the auditorium was used by the Austrian Juvenile Band. The performances were not as well attended as they deserved. The boys, however, played with as much vim and vigor as though the house was packed. They did not play like men; they played with a juvenile joyousness, suggestive of the bubbling of the little brook. There was none of the broad, flowing stream, whose majestic currents swell the shores of long and weary years of hard experience.

Gilmore is coming again on December 15. Already flaring posters announce that the "Greatest Band on Earth" will be here. This engagement means a crowded auditorium and a repleted pocketbook for Manager Jenks.

SIMON BISELL.

Music in Indiana.

NOVEMBER 20, 1891.

THE usual round of teaching and concert giving is going on in Indiana, more in some localities than in others. Indianapolis and De Pauw School of Music are considered two centres of the musical enthusiasm.

I do not hear much from Lafayette, Evansville or Fort Wayne, but I presume they are performing their usual good offices. Indianapolis has been favored with the Emma Juch Opera Company. This company seems to meet so many unfortunate financial vicissitudes that I should think it would be as much as one's financial life is worth to enter into contract with Brother Locke.

I am informed that Thomas is to give three orchestral concerts in Indianapolis, for which we are truly thankful. Mary Howe and Mr. Lavin have been singing at the "Flower Mission." Miss Howe is always happily received. I understand that Mr. Lavin's voice has improved much since he sang at last year's May Festival. Mr. Ernestoff has a full class in voice culture, and Mr. Max Leckner always has an enthusiastic class. Mrs. Hunter has joined the forces at the Indianapolis School of Music. That institution is to be greatly congratulated on securing her services. If more of the city teachers were united with this school it could be made a grand institution. At present it is doing good work among the musical element of Indianapolis and environs. Mr. Forsythe, the director, is a hard worker and is presenting to the public the best methods of promulgating the divine art.

Have not heard much from Miss Alden, who is in charge of music at Terre Haute. We know from the work accomplished when with us that she must be making a success.

DE PAUW SCHOOL OF MUSIC.

The De Pauw School of Music has been especially favored this year with liberal additions to faculty and students, who have brought with them a large amount of enthusiasm and courage.

Students are here from Indiana and adjoining States; also from New Jersey and Massachusetts.

Miss Gertrude H. French, a young harpist lately introduced, is making a fine record and receives encores whenever she plays. Calls for her are being received from adjoining cities. Large numbers have been forwarded from her former home, distance only preventing her from fulfilling them.

Miss Burmeister, who was engaged last year, began her work this year and has her time all filled. Miss Burmeister is a sister of Richard Burmeister who is teaching at Peabody Institute, Baltimore.

The engagement of Mr. Walter Howe Jones, protégé of Mrs. Teresa Carreño, as professor of piano and harmony, is the talk of the university and the announcement is received with marked favor.

Mr. Jones, while a student in Berlin, received many kind favors from Von Bülow, Joachim and Moszkowski. He is fluent in German and French and used to aid a Russian countess in her receptions and soirées.

Mr. Howe is now giving piano lecture recitals in Illinois, Iowa and Wisconsin, and when he takes his position in the De Pauw University in January he will be fully equipped for giving a series of recitals referred to above.

The management is now in search of a male voice teacher, one well up in oratorio, an American or Englishman preferred.

One of the grandest concerts ever given in the chapel of the university occurred last Wednesday, when Mary Howe, assisted by her brother and numerous very distant cousins, Chas. T. Howe, Bertha E. Howe, Walter Howe Jones and James H. Howe, with his De Pauw Symphony Orchestra and Miss Gertrude H. French. The chapel was filled with one of the largest and most fashionable audiences ever assembled in Meharry Hall, a large number having come several miles to listen to the renditions.

The orchestra never played better. Mr. Werneke executed the trombone solo, "Evening Star," with a fair degree of skill. Miss French charmed her hearers with her harp solo, and was obliged to respond to an encore. The fantasia for the flute, Terschak, rendered by Charles T. Howe, of Columbus, Ohio, was received with rapt attention and proved him to be a flutist of high degree of merit. Mr. Howe is careful and painstaking in his renditions, and has a true artistic appreciation of what is good and beautiful in the art, as his selections prove. He has lately purchased a fine \$300 silver flute. The lovers of music will be glad to listen to him should he visit De Pauw again.

The piano numbers by Walter Howe Jones—"Twelfth Rhapsodie," Liszt, and "Galatea," Jensen—were finely rendered and secured for him much applause. Mr. Jones plays with care and feeling, and was obliged to respond to a hearty encore, which he did and played one of his own compositions.

Of course it goes without saying that Miss Howe captivated the audience. She was the talk of the university for weeks before the concert, and has been ever since. Such fine presence and grace of manner, such purity of tone and accuracy of pitch, brilliance of execution with fine touches of sentiment, cannot help winning every time. Encore followed encore and still the audience is not satisfied, and say she must come next year. Her brother, Lucian Howe, understands the art of accompanying beautifully. This concert was a fitting beginning of the "University Concert Course." I will close with the words of one of the university papers, "Vive la Concert Course!" The second concert of the course will be given by the Musin Concert Company December 15.

Respectfully,

HALLELUJAH.

Music in St. Louis.

ST. LOUIS, November 18.

SINCE my last communication we have had Theodore Thomas and his Chicago orchestra, who delighted our musical public with two excellent concerts which fully sustained the well earned reputation of Mr. Thomas. He was accompanied by Mrs. Katharine Z. Fisk, whose rich and sweet alto voice, distinct enunciation and tasteful singing made a most favorable impression. These concerts were as great a success in a musical as well as financial point of view. Thanks to the enterprising gentlemen in Chicago who secured Mr. Thomas' services, several of the principal towns in the West will be enabled to enjoy the fine performances of Thomas' orchestra at most reasonable prices. St. Louis is one of the favored places and the subscription for the series of six concerts is so reasonable, viz., parquet and dress circle, \$5; balcony, \$3, that the greater part of the large Music Hall, seating 3,500 people, was filled with subscribers. Mr. Ashcroft, formerly secretary of the Choral Symphony Society, was manager of the concerts, and great credit is due to him for the financial success, as the constant newspaper items drawing attention to these concerts showed that he busily attended to the trust imposed in him. But Mr. Ashcroft will not only be known in future as an importer of musical talent, but also as an exporter, having established a musical agency by means of which he intends to furnish St. Louis talent to neighboring cities. There is no reason why the enterprise should not succeed, for we have excellent vocalists, pianists, violinists, &c., among us, whose abilities are little known outside our city for want of a proper channel to advertise them. I see Mr. Ashcroft is already pushing the interest of the Austrian Juvenile Band, which is to visit us next month.

Another new temple dedicated to the muses and bearing the name "Hagan Opera House" was opened by the Duff Comic Opera Company, which held the boards for two weeks, but I regret to say that they did not prove to be much of a drawing card, notwithstanding that a new theatre is generally in itself a great attraction. The performances were fair; the

chorus, well drilled, was large and good; the costumes were elegant and appropriate, while the stage business was in every respect perfect. As the company only attempt light comic operas great stars are not looked for, and hence the principals, Miss Helen Bertram and Bettina Gerard, as well as Messrs. W. H. Clark, an excellent bass; H. Stanley and John J. Raffael, did creditable work, while the comedian Richard Carroll made himself a general favorite. The cause of the financial failure laid in the fact that during the first week Lecocq's "The Queen's Mate" and during the second week "Paola" were the only attractions. These works are not strong enough in themselves to attract a listener more than once; if the program had been more varied the attendance would undoubtedly have been larger in proportion to the merits of the works.

The inauguration of the theatre was a novel and imposing scene conducted by the members of the Nobles of the Mystic Shrine, of which Manager O. L. Hagan is a member, according to their ritual. When the curtain rose a number of the nobles appeared grouped on the stage around their shrine, the potentate in the centre, and all clad in the rich and curious Oriental regalia, conducted the ceremony dedicating the theatre to music and the drama.

The opera house, owned by Messrs. Havelin & Hagan, is unquestionably designed with a view to present large spectacles. The stage is 68 feet wide and has a depth of 43 feet; the proscenium arch is 36 feet wide and 37 feet high. The second curtain is fireproof. The interior decorations of the auditorium are chaste and tasteful; the pure white and bright gold colors are touched by delicate bits of frescoing, imparting a subdued and harmonious effect, which is borne out even in the minor furnishings, showing on every hand the touch of the artist. The boxes are rich in upholstery, affording luxurious comfort. The seats, spacious, easy of access and well cushioned, are a luxury.

The first concert of the season given by the Choral Symphony Society took place last night, and the full attendance, notwithstanding the inclemency of the season, fully testified to the popularity of the society. Mendelssohn's "Ruy Blas" overture was well performed, although the horns seemed to suffer from a cold in the opening chords. Mrs. Tyler Dutton sang Reinecke's composition, "Miriam's Song of Triumph," in an artistic and finished style; her voice is especially rich in the lower register, while she evinced an intensity of feeling and dramatic fire which roused the audience to enthusiastic applause. Zoellner's "Young Siegfried," by the male chorus, was not so successful; except at the close in the union passages the voices were not heard to advantage, as they lacked that robust quality and force which the composition evidently requires for its proper rendition, hence the orchestra completely overpowered the voices, which are more suited to mixed choruses. This was fully proven in the subsequent selections of Max Bruch's "Flight of the Holy Family" and Gounod's "Gallia," &c., in all of which the male voices blended well with the sopranos and altos. The orchestra distinguished itself in selections from Mascagni's "Cavalleria Rusticana" and Gluck's air de ballet "Paris and Helen;" the latter was received with so much applause that part of it had to be repeated. Mrs. O. H. Bollman's deep and melodious alto voice was heard to great advantage in Hindel's aria from "Semele," and also in the subsequent duet, "At the Cloister Gate," by Grieg, with Mrs. Dutton, both of whom were deservedly applauded. The latter composition in its dreamy and mysterious orchestral introduction made a most favorable impression. Mr. Joseph Otter has every reason to be proud of the success of the concert, as the precision and tasteful rendition of the vocal and orchestral selections showed his painstaking drilling.

W. MALMEKE.

A Toronto Correction.

TORONTO, November 28, 1891.

Editors Musical Courier:

Mr. C. A. E. Harris, of Montreal, makes complaint regarding some items sent by me for publication in your paper in reference to the "Westminster Abbey boy singer, Williams," and his—Mr. Harris—capabilities as a manager. He has shown me a letter signed "Wm. Sexton, Vicar Choral, Westminster Abbey," which clearly authorized the representations made by Mr. Harris, and as I appear to have done him an injustice it is only fair that I should make an acknowledgment and express my regrets that anything said by me was susceptible of being construed to reflect upon his good name and standing in the profession as an impresario.

Your kindness in giving publicity to this will much oblige

Yours truly,

E. L. ROBERTS.

An Ottawa Obituary.

"His life was gentle; and the elements
So mixed in him that Nature might stand up
And say to all the world, 'This was a man!'"

—Julius Caesar, Act V., Scene 5.

IT has become my most painful duty to chronicle the death of Mr. Rushton Dodd, organist of Knox Church and professor of voice culture at the Canadian College of Music, Ottawa, Canada. A cold contracted on the evening of the 13th inst. developed into pneumonia and pleurisy, which cut short the life of a young and most estimable man. There may be some to whom the quotation above applies, but decidedly to none so aptly as to Mr. Rushton Dodd. Kindly natured, charitable to a fault, ever seeking the opportunity for lavishing his wealth of human kindness, Mr. Dodd made many staunch, loving friends, who did not neglect him in his hour of need.

At the last concert given by the Canadian College of Music he was seen everywhere, welcoming his many friends, who little dreamed that his cheery smile and warm heart would so very, very soon become only a memory cherished fondly by those he left. Ten short days were sufficient for the angel of death to set his seal on as true a gentleman, sincere a friend, earnest and thorough a musician as has ever breathed. The subject of this notice came to Ottawa some three years since a complete stranger, taking charge of the organ and choir of Knox Church, bringing the choir to such a pitch of perfection as is seldom attained. His bier was covered with floral tributes from the college students, the musicians of Ottawa and private friends. Among his choir and at the college will Mr. Dodd be more particularly missed, in both of which places he had surrounded himself with many ardent admirers.

LEONATUS.

Rochester Letter.

ROCHESTER, N. Y., November 24, 1891.

THURSDAY, November 19, Melourgia, male voice singing society, twenty members, F. W. Wodell conductor, assisted by Mrs. Anna Burch, soprano; Mrs. Clara Barnes-Holmes, contralto, and Mr. D. M. Wilkinson, flutist, gave the first of a series of three subscription concerts at Music Hall, a large and fashionable audience in attendance. This is the society's second season, and it promises to be financially and artistically successful. The singing of the club was the feature of the evening, being distinguished by excellence of tone quality, precision, good phrasing and a manly virility which aroused considerable enthusiasm. The audience, usually rather cold, warmed up wonderfully as the concert proceeded, and encores were numerous. The club is particularly effective in shading, and piano passages are beautifully rendered.

The assisting artists all gave good satisfaction, the flute soloist in particular winning much and merited praise. Melourgia's concerts are now looked forward to as the most important vocal performances of the season.

At the next concert the club will be assisted by the New York Philharmonic Club and Miss Marion Weed, and at the last by Mrs. Julie L. Wyman and Miss Maud Powell.

Providence Letter.

PROVIDENCE, R. I., November 28.

THE past two or three weeks have been crowded with all sorts of musical happenings. But as a large share of them receive all the notice they need or deserve in the local papers, I will confine myself to recording only the half dozen or so which seem to merit special mention. The first on the list is the opening concert of the "Star Course," which came on the evening of November 11. The artists were Fursch-Madi, the great dramatic soprano; Mr. Wilhelm Mueller, violoncellist; Frederick Mahn, violinist, and Miss Amy C. Rider, pianist.

As it proved one of the best and most enjoyable concerts we have had this season, I give the excellent program in full:

Trio, G major, No. 1.....	Haydn
Tarantelle.....	Miss Rider, Mr. Mahn and Mr. Mueller.
Movement, F minor concerto.....	Miss Rider.
Recitative and aria, "Queen of Sheba".....	Mr. Mahn.
Adagio, from "Concerto Patetico," op. 36.....	Mrs. Fursch-Madi.
Passepied (en ronde).....	Mr. Mueller.
Prelude, D flat.....	.....Bach
Valse Caprice.....	.....Chopin
Gypsy Dance.....	Miss Rider.
Geistliches Lied.....	Mr. Mahn.
Religious hymn, with organ accompaniment.....	Mr. Mueller.
Arioso.....	Mrs. Fursch-Madi.
Rondeau, op. 16.....	Miss Rider.

Fursch-Madi has not been heard here before, although she has twice been advertised to appear, once as soloist for the Arion Club and again last season in this same course. The audience were sadly disappointed—not in her singing, but because she refused them an encore.

If there is any one thing that the average Providence audience loves more than another it is to get a dollar's worth for 50 cents, and as a result of this praiseworthy (mercenary) sentiment the encore nuisance is carried here to an extreme limit. It is no uncommon thing—if the performers are sufficiently complaisant—for a program of ten numbers to be converted into one of twenty, or even more. And this with no expectation or desire that anything should be repeated; they simply want two songs in the place of one.

So that when our athletic applauders had burst their gloves and kicked all the dust out of the floor to call Fursch-Madi back four or five times, and the only result was a series of very graceful bows, war was declared immediately, and she walked off the stage after her second selection amid a silence as profound as that of inter-stellar space. For my own part I wish that more great artists would follow her example. The little fish can't afford to take such a stand unless the big ones lead the way.

Mr. Mahn and Mr. Mueller both played excellently, and the whole program, in fact, was faultlessly rendered.

The pianist of the evening proved a genuine but agreeable surprise; Miss Rider is a Providence girl recently returned from several years' study in Dresden, and this was her first public appearance. Without going into detail it may be said that her playing was of a very high order, and she proved herself worthy to be associated with the other artists, which is a great deal to say of a debutante.

Another good concert was that of the "People's Course" on the 13th. The performers were Carlyle Petersilea, pianist; Alfred De Seve, violinist; Herbert Johnson, tenor; Lillian Carl Smith, contralto, and Daisy Carroll Hoyt, reader, all of Boston. The program—though somewhat long—was a very enjoyable one and the audience large and enthusiastic. I wish that Mr. Johnson would learn a new song. The last four times I have heard him sing his *cheval de bataille* has been "Ciclo e Mar," from Ponchielli's "La Gioconda," and it is not a very remarkable piece of music, to say the least. However, in spite of the apparent smallness of his repertory, he is a good singer and improving all the time besides. Mr. De Seve's violin playing was a pleasant feature, and all the others acquitted themselves well.

The Austrian Juvenile Band were here on the 16th, but as I was unable to attend I can only note the fact of their appearance. The papers said that "the audience was enthusiastic" and also that "encores were frequent," all of which I can very well believe without having heard it. Miss Marie Glover, soprano, contributed the vocal numbers of the program.

The Boston Symphony Orchestra gave its second concert of the season on November 18. I was only able to hear the latter part of the program, which was as follows:

Symphony No. 3, in E flat (Rhenish), op. 97.....	Schumann
Song with orchestra, "Mignon".....	.....Liszt
Intermezzo Sinfonico from "Cavalleria Rusticana".....	Mascagni
Sarabande.....	.....Bach
Serenata.....	Hans Sitt
Splendid.....	.....Popper
"Widmung".....	Schumann
Songs with Piano.....	.....Richard Strauss
"Vergebliches Suedchen".....	Brahms
Overture, "Euryanthe".....	Weber

Soloists: Mrs. Arthur Nikisch, Mr. Alwin Schroeder. The local critics spoke of "listlessness and indifference" on the part of the orchestra, which I was unable to detect in what I heard. Mrs. Nikisch made a very favorable impression, and so did the new cellist. I am tempted to quote more from the criticism (?) of our local paper, but will refrain from using THE MUSICAL COURIER's valuable space for the advertising of ignorance and incompetency.

Mr. N. B. Sprague, the organist of Grace Church, will give a short organ recital after the evening service every Sunday from now until Easter. An extra attraction on the first Sunday of December will be Bruch's "Flight of the Holy Family," in which the regular choir of thirty voices will be reinforced by members of the Arion Club. This custom of Sunday evening recitals was introduced last winter and met with much favor.

Mr. Edward F. Brigham and Miss Fannie Clifford Thompson, assisted by Miss Jeanne E. Bradford, the new soprano of the Beneficent Congregational Church, have instituted a very pleasant idea this season. This consists in the holding at their music room on the first and third Saturdays of each month a sort of musical 5 o'clock tea, at which time their friends are expected to drop in and make themselves at home for a couple of hours. I think the attempt to get our musical people together in some sort of social way a praiseworthy one, and hope it will be successful. The ladies are charming and the tea good—witness my hand and seal.

WM. A. POTTER.

Malten Re-engaged.—Therese Malten, the celebrated Wagnerian soprano, has been re-engaged for ten years at the Royal Dresden Opera.

A New Management.—Leo Goldmark having retired from the management of the Gruenfeld brothers, a new manager will take charge of their business interests in the future.

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UPRIGHT PIANOS

NEW
SCALE.

Excel in Tone, Touch, Design, Workmanship and Durability.

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THE PRESCOTT PIANO CO.,

ESTABLISHED
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AUFFERMANN & CO.,

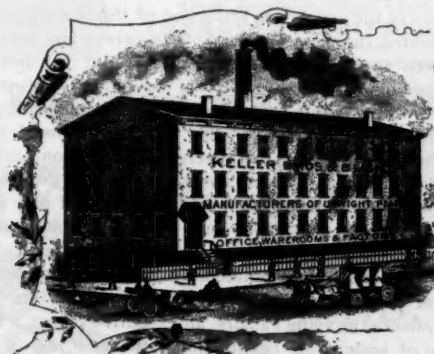
211 EAST 42d STREET, NEW YORK.

Perfect Imitations of Old English Oak Boards and
Veneers. Best in the market.

Perfect Imitations of Ebony Boards and Veneers.
Best in the market.

FIGURED FANCY VENEERS (STAINED)

FOR ORGANS AND PIANOS.



Keller Bros. & Bligh
KELLER BROS.
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Warerooms & Factory:
BRIDGE AVE., EAST END.

Bridgeport, Conn. U.S.A.

Territory Absolutely Guaranteed
to all Established Agencies.

THE MUSIC TRADE.

This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 615.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....	\$30.00	Nine Months.....	\$60.00
Six Months.....	40.00	Twelve Months.....	80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.
All remittances for subscriptions or advertising must be made by check, draft, or money order.

American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, DECEMBER 2, 1891

SOHMER & CO. are again the first this season to start in with special advertising in the holiday numbers of the secular press. Christmas "Puck," as usual, has a full back page of Sohmer & Co. illustrated and illuminated.

THE many friends of Mr. Samuel Milliken will be pleased to learn that, after a number of experiments with other firms, he has returned to his first love—Haines Brothers—and is now traveling for them. Mr. Milliken is thoroughly familiar with the characteristics of the Haines piano and will sell them in large quantities.

WHO is Windy William, the Piano Pirate King of Western New York, who alters the numbers of pianos and who does funny business generally? Is it not about time to investigate the fellow's transactions and ascertain just how he has managed to accumulate a fortune of \$25,000? His stencil business naturally aided him, but there is something else at the bottom.

GREAT efforts are shown on all sides to get the affairs of the Mueller Music Company, of Council Bluffs, Ia., into shape, and a general sentiment seems to prevail among the creditors to do everything possible to extricate the concern from its difficulties, with the appearance of success, as it now looks. The Omaha "Bee" says:

A chattel mortgage was given by the Mueller Music Company yesterday in favor of the firm of Hardman, Peck & Co., of New York, for \$9,403.85 on all the stock, accounts and fixtures of the company subject to the first mortgage given in favor of the Council Bluffs Savings Bank.

There is a large stock and secured book account, and all of the outstandings can be promptly collected if the business is permitted to continue.

THERE cannot be the least doubt that the new styles of uprights now introduced by Newby & Evans will meet with immediate and unqualified success. A glance at the illustrations of the same in this issue of THE MUSICAL COURIER will convince everyone that these case styles are in the front rank of modern and progressive piano building, and that Messrs. Newby & Evans are exactly in touch with the spirit and tendency of the trade. In fact that firm has all along manifested its ability to meet the demands of the time in the piano trade, and it does therefore not strike us as an exceptionable situation that these new styles are made in conformity with the latest and most approved taste or—if we are permitted to say so—fashion in the line.

The year now approaching its close has been a prosperous one for Newby & Evans and has greatly advanced the position of the house in the esteem, not only of the retail and jobbing firms, but also of the piano manufacturers themselves, who have learned

to know that Mr. Newby is a thorough piano builder and Mr. John Evans a financier and business man of the first rank.

The piano is one of the few articles of manufacture whose real value can only be determined by actual use. The only guarantee, therefore, that the purchaser of an instrument has lies on the reputation of the maker for first-class work.—Decker Brothers' Catalogue.

AND to continue—therefore the name Decker Brothers being found upon the name board of a piano, the prospective customer or the fortunate possessor may feel assured that he is confronted with an earnest of the highest attainable excellence which the combination of choice materials and expert workmanship can produce, to which is added an individual excellence which is the result of long years of patient, intelligent labor, which has won for this instrument the title of "Matchless."

"The Matchless Decker Brothers piano" is the correct phrase.

IT would be hard to imagine what contrivance could more effectively ruin the touch and the idea of tone for a child than some of the modern devices which pass under the name of pianos of a "petit" order. A second-hand piano of any degree of disorder, bad though it may be, is infinitely better than these diminutive monstrosities, which are neither musical instruments nor toys, and which are calculated to do more harm to a beginner's musical sense than can be overcome by years of after practice on a real piano.

IT would seem that the parties composing the firm of Everett & Co., at 119 Fourth avenue, New York, who are selling Everett & Co. pianos, have a keen eye for the advantages of advertising devices in the same journals that carry the advertisements of the Everett Piano Company, of Boston. In last week's "Presto" the two Everett cards are displayed on the same page, the Boston Everett card giving only the address of Root & Sons Music Company, the Chicago agents, while directly above it is the New York Everett advertisement, giving the full New York address, thus creating the impression that the Everett piano handled by Root & Sons Music Company is the New York Everett. Apparently there is going to be a great mixing up of these two concerns, and it is evident, from what has already been done, that the New York concern intends to deliberately profit by the name of the Boston concern which has been so extensively advertised for years. The question therefore naturally arises: "What is the Boston Everett Piano Company going to do about it?" This paper has on several occasions exposed Everett & Co. of New York, and will continue to do so whenever an opportunity calls for it.

THERE has been a general tendency in recently issued catalogues to give illustrations of the scale of various styles of pianos which it would appear to a practical person are but useless incumbrances to the books, and have no practical value as impressing a reader with the importance of the article offered. It is quite different with patented improvements and devices peculiar to a given instrument which is shown and extolled in a catalogue. Too much prominence cannot be given to these points, whether they be of actual constructional value or merely selling points, but views of the scale scheme of an instrument convey no definite idea to the casual reader nor to the ordinary dealer, while the large dealer cares still less for them than the smaller one. Accurate, well drawn and well engraved illustrations of case designs are of practical value and serve a distinct purpose, as do the portraits of particular or general improvements supposed to enhance the value of an instrument; but the circulation of scale drawings is only a waste of money, in that it cannot in-

fluence a sale or change an impression in the minds of the general public. Drop technical details of little interest, because beyond the average comprehension, and devote the money thus saved to a clearer, more artistic presentation of your piano as it appears to the ordinary customer.

THE world's fair commission at its session on Friday confirmed the appointment of Mr. Geo. H. Wilson as secretary of the department of music of the Columbian Exposition, all the efforts of a certain Chicago music trade editor to the contrary notwithstanding. The insane efforts of said editor to interfere with the appointment and confirmation of Mr. Wilson, and the absolute indifference with which all persons interested treated him in this matter, are in strange contrast with his pretended influence. Stuff and nonsense!

MR. C. H. LICHTY, of Reading, one of the leading piano and organ dealers of Eastern Pennsylvania, has entered the ranks of Steinway dealers, and will sell Steinway pianos at his Reading and Pottsville warehouses. This territory was formerly controlled by the Philadelphia Steinway dealer.

Mr. Lichty is a man who enjoys the confidence and respect of the people among whom he has risen from a modest merchant to the high rank he has attained. Hard work, sound commercial principles, intelligence and honesty have made him a successful representative business man in his section. We are pleased to republish from the Pottsville "Chronicle" the following in reference to Mr. Lichty:

C. H. Lichty, dealer in pianos, organs and musical instruments, of 748 Penn street, Reading, will open a piano room at No. 115, South Centre street, this city, on December 1. Mr. Lichty has been in the business at the above named place for 18 years and is well and favorably known.

Mr. Walton Nelson, formerly with Heebner & Paul, will be general manager for Mr. Lichty. Mr. Nelson has been a resident of this city nearly two years, and comes highly recommended from parties with whom he had been engaged previous to his coming here. A pianist who has been in the employ of Mr. Lichty for five years will have charge of the instruments in the room. He is an accomplished musician.

A traveling salesman of eight years' experience will be stationed here and will visit all the towns throughout the county.

IN another column of this department will be found a description of the building just purchased by Mr. Otto Sutro, of Baltimore, to be devoted to his large and increasing business. One of the editors of this paper is a native of Baltimore and is well acquainted with the structure, interior and exterior of the building, and it is proper to state from a personal acquaintance with the fact that Mr. Sutro's purchase comprises one of the most attractive and beautiful structures adapted for commercial purposes to be found anywhere in this land. It possesses area, extent of display floorage, height and depth sufficient for the most extensive music business. The locality is the very choicest; the building has character and its architectural features, expressed in a solid brown stone front, make it an attraction of the main thoroughfare of Baltimore.

Mr. Sutro's career has been marvelously brilliant and successful, but he has had no particularly fortuitous accidents to propel him forward. All that has been accomplished by him (and it is a great deal) was done by means of hard, incessant application, energy and ambition, and a fatalistic inspiration that he was sure to "get there." Back of all this was a large amount of gray matter, and cultivated, too, and the intelligence that controlled every step he has taken is the main factor in Mr. Sutro's eminence in the music trade and in the musical life in his city, State and section. A musician, a man of affairs, an executive officer, a traveler, a citizen and a gentleman, otherwise known as Otto Sutro, of Baltimore.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

**LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.**

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

LYON & HEALY, General Western Distributing Agents, - - - Chicago, Ill.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

PAUL G. MEHLIN & SONS,

MANUFACTURERS OF
GRAND AND UPRIGHT

Grand Pianos

Of the very Highest Grade.

Containing the following Patented Improvements:
Patent Grand Plate, Grand Fall Board, Piano Muffler, Harmonic Scale, Bessemer Steel Action Frame, Endwood Bridge, Touch Regulator, Finger Guard and
IMPROVED CYLINDER TOP.

FACTORY AND WAREROOMS:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

FISCHER
ESTD 1840.
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

110 Fifth Avenue, corner 16th Street, New York.



85,000

NOW IN USE

**WEGMAN & CO.,
Piano Manufacturers.**

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THOMAS MUSIC CO., 15 E. 14th St., New York, Gen'l Eastern Agents.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at **WORCESTER, MASS.**

FOR CATALOGUES AND PRICES ADDRESS

MASON & RISCH,
WORCESTER, MASS.

NEW YORK WAREROOMS:

CHICAGO WAREROOMS:

10 E. 16th St., J. W. CURRIER, Manager. | LYON, POTTER & CO., 174 Wabash Ave

THE PACKARD, ORGAN SEND FOR CATALOGUE & PRICES TO
FORT WAYNE ORGAN CO.
FORT WAYNE, IND.
U.S.A.

ONE of the old reliable piano houses is the firm of Geo. Steck & Co., and it is gratifying to know that their trade is steadily increasing. The instruments have for years past given such satisfaction that where once a Steck piano has been sold to a family the succeeding generation would look to the same maker for its supply. In the wareroom at 11 East Fourteenth street a large, elaborately displayed assortment of beautiful Steck upright and grand pianos can be found. The warerooms, with Steck Hall, now used for grand pianos solely, are among the handsomest piano showrooms in the country, and the instruments on the floor represent just the kind of stock that people of refinement and taste would require to select from.

ROTH & ENGELHARDT, the piano action manufacturers, have concluded arrangements to erect a branch factory at Chicago Heights, Chicago, Ill. The contract was signed on November 10, and under its provisions the building will be 150x35 feet, brick, two stories; boiler and engine houses, 50x40. An Andrews dry kiln, 30,000 feet lumber capacity, will also be added, and the complete plant will have electric light and sprinkler systems. The land controlled by the firm will be about two acres. Roth & Engelhardt will be the first Western action manufacturers, and the contracts for actions which they will receive will keep their Chicago and their St. Johnsville factories busy for the future. An action factory has long been looked for by the Chicago piano manufacturers, and Roth & Engelhardt made a "hit" in securing this foothold.

CHICAGO, Ill., November 28, 1891.

Editors Musical Courier:

We have decided to manufacture our own pianos. Purchased last Wednesday night.

Yours respectfully,

STEGE & Co.

THIS is the final result of negotiations that have been pending for a long time, and to which reference has been occasionally made in these columns. THE MUSICAL COURIER extends its congratulations to Messrs. Steger & Co. in their new departure and wishes them every success.

The decision of Messrs. Steger & Co., when taken in conjunction with the move of Messrs. Roth & Engelhardt, the action makers, and the Davenport & Treacy Company, the piano plate makers (to both of which reference is made elsewhere—see Chicago letter), would seem to indicate not only that there is a prospective increase in Western manufactures, but that it has been deemed advisable by these gentlemen to locate just outside the city limits of Chicago—however indefinite they may be—in order that they may manufacture goods at a still less cost than those firms already established in the Fair City.

Later advices state that a new organization, to be known as the Columbia Piano Company, have arranged for ground near the three firms above mentioned, and if the rush to that section keeps up it is safe to predict that Chicago will be shortly still further extended to bring it within the municipal fold. It is estimated that all four institutions will be in operation by April 1 next, and if current rumors prove true still further additions will be made to the new colony.

THE ASSOCIATION AND THE TRADE PRESS.

SINCE the organization of the Piano Manufacturers Association of New York some of the most vital and momentous questions that had been absorbing the time and thoughts of its members for years have been touched upon and partly disposed of in the deliberate and cautious manner characteristic of important bodies.

The result of the varnishers' strike can be traced directly to the effect of the organization of the association itself. The next important step taken was in the matter of uniform pitch, which has been productive of an amount of discussion which bids fair to exhaust the subject in this country and agitate it more than ever in Great Britain.

There is, however, an opportunity approaching to witness within a short time a novel experiment, and that is the effect upon the New York music trade press of the resolution of the association to limit the

advertising in these trade papers to any two trade papers that may be selected by the individual firms, the same to go into operation on January 1.

Some firms, whose contracts with more than two papers expired before that time, have religiously adhered to the resolution and have limited their advertising to two papers, cancelling it with such papers as were deemed least useful. But the great body of advertisers have set January 1 as the date when this rule must go into effect.

We are not aware that any provision has been made to enforce the resolution or what the nature of such a provision could be. Censure might at first be resorted to with a recommendation of expulsion in case a firm breaks faith with the association in this matter.

The conduct of certain trade papers has also caused considerable discussion, for, notwithstanding the service of notice to discontinue such advertisements as have expired, and which certain firms who desired to adhere to the resolutions had given, these papers continue to publish the advertisements, thereby greatly embarrassing the houses who discontinued. But it is naturally concluded that if the papers who have refused to remove these advertising cards can afford to carry them free of charge, the indefinite continuation of such a course would make it unnecessary ever to pay for that kind of advertising.

When this thing becomes sifted before the association, and the firms whose advertisements appear free of cost in these papers make their reports, those who are paying for their advertisements in the same papers will necessarily feel aggrieved that they should pay for something which other piano manufacturers get for nothing, and they will also conclude that such advertising is worth nothing.

DELICIOUS.

AFTER devoting a couple of columns in bad English to a diatribe against the world's fair management the Chicago "Indicator" ends a wail of woe with the following paragraph:

FRIDAY, November 27.—Since the above was put in type the director general has nominated Mr. George H. Wilson, of Boston, for the position of secretary of the Bureau of Music and Drama, at a salary of \$3,000 per year. It is understood that Mr. Wilson will have charge of the musical exhibits. He is the editor of the Boston "Musical Herald" and compiles the Year Book of musical events, but as far as we know has never had any experience with musical instruments in a practical way. This does settle it! With Dr. Peabody, who acknowledges that he knows nothing of music, at the head of the department; with Theodore Thomas, who simply knows the professional part of it; with Mr. Wilson, whose life has been spent in the professional musical editorial chair—it looks as if music as an industry would be out in the cold—in the wet—on the outside of the fence.

This is delicious. "As far as we know (Mr. Wilson) has never had any experience with musical instruments in a practical way," says the "Indicator," and "that settles it." It does, does it?

But it has not settled it with you. You, brother editor, know nothing whatever of musical instruments, and yet you have succeeded in conducting a music and music trade paper.

You cannot tell whether a piano or organ is out of or in tune.

You could not tell an inquirer what pitch is.

You could not define acoustics.

You have not the faintest idea of the significance of the term "timbre."

You don't know what the normal diapason is.

You don't know what a tuner's temperament is.

You don't know the basic difference between the principle of a reed organ bellows and a pipe organ bellows.

You don't know what the let off or escapement of a piano action is.

You don't know what a tonic note is.

You don't know the difference between the diatonic and chromatic scales.

You don't know what the sordino is.

You don't know what the object or purport of the sostenuto pedal is.

You don't know what a piano scale is. You could not define it.

You don't know what a reed valve is.

You could not tell the difference between a hitch pin and a pin block.

You don't know why modern pianos have 7½ octaves.

You don't know the difference between an action stop and a stop action.

You don't know why the black keys are on a higher level than the white keys on keyed instruments. You could not explain it in your music or music trade paper.

You don't know why or when stems were put on the symbols we call notes.

You have never read the life of Ludwig van Beethoven or Richard Wagner or Johann Sebastian Bach.

You have never read the history of the piano or the history of the organ.

You don't know the name of the men to whom the invention of the piano is credited.

You don't know what a clavichord or a harpsichord is.

You don't know what the function of the piano damper is.

You don't know what the "wolf" is on stringed instruments; probably never heard of it.

You don't know the difference between legato and staccato.

And yet you run a music and music trade paper.

Mr. Geo. H. Wilson knows these things, and yet you have the brazen impudence to publish such remarks about that gentleman and scholar—you, an ignoramus, who cannot correctly write an ordinary sentence of the English language. Go to; go to.

The great difficulty with you is your disappointment in finding the world's fair too comprehensive for your understanding. In your patriotic (?) estimation it was to be a big Chicago fair, by means of which you could aid the Kimball concern to secure a first prize for their low grade, cheap piano.

The judgment and discernment of the fair commission were not understood by you, and therefore you can never appreciate the great benefit Director General Davis has conferred upon the art of music and the music trade by nominating Geo. H. Wilson to the post of secretary of the special department covering these important features of the fair.

There is no use trying to explain all this to you, for you would not understand it after the explanation.

UNIFORM PITCH.

BRATTLEBORO, Vt., November 23, 1891.

Editors Musical Courier:

SEVERAL articles in your paper upon this subject are of interest, requiring a reply.

Forty or even 32 years ago it might have been of importance to talk about C 512 or A 432 as a practical standard for the musical world to adopt, but the day for that standard expired in 1859 with the adoption of the French diapason normal.

Herschel, the great astronomer of England, tried to stem the tide and advocated C 512 for its scientific value, leaving out the musical side of the case, as it seems to me, and finally allowed the Society of Arts of England to retard this reform in Great Britain for 25 years by introducing a competing pitch. At the end of Herschel's period of 25 years the Society of Arts came together and reconsidered the whole subject and unanimously decided to rescind their former action and indorse A 435.

At the great Congress of Vienna Italy was strongly represented by her delegates asking for A 432, but in the light of a most remarkable discussion gave a very cordial approval of A 435, saying that they were content with having done their duty by fully presenting and discussing the subject and allowing the question to be decided by the more weighty reasons that were advanced for A 435.

But is C 512 the only scientific pitch? It is derived from the fact that one vibration in a second of time, as time is at present computed, is taken as the starting point, viz., $1 \times 2 \times 2 \times 2 \times 2 \times 2 \times 2 \times 2 = 512$, and affording from present standards of time a convenient method of reckoning. Now, supposing the metric system of computing time is adopted, and the day instead of being divided into 24 hours is divided into 10 hours, and each hour into 100 minutes, and each minute into 100 seconds, giving 100,000 seconds per day instead of 86,400, which is one of the possibilities of the future, what then becomes of this particular C 512 as a scientific standard? The scientific asserted C as a basis of musical pitch to sing by, or to tune instruments to play by, at once disappears.

The great law governing averages is as important in this as in other departments of human activity, and the experience of more than 300,000,000 of people,

composing the nations that are now using A 435, stands for much more than the small number, now in a constantly decreasing minority, who want something they evidently cannot have, for the death knell of A 454 was sounded at Paris in 1859, the funeral of A 432 was arranged for at Vienna in 1885, and the requiem is now being sung in America, to be followed by the final wail in Great Britain not long hence. There is no valid reason now why A 435 should not become the universal pitch. LEVI K. FULLER.

SOME NEW CATALOGUES.

Lyon & Healy's Latest.

Some years since we made the experiment of issuing a separate catalogue of piano makers' and tuners' tools and materials. The success which it attained was so great that we were obliged to issue a second and enlarged edition. This also has been exhausted, and now we put forth our third edition, no longer as an experiment, but as a necessary and looked for feature of our piano material department.

This catalogue possesses two distinctive features worthy of notice: It is the only publication in America which represents exclusively this class of goods, and it also represents the largest and most complete stock west of the seaboard.

We beg to remind our patrons that many of the articles listed in these pages are known under two or more names, and if they will use only the name and number employed by us it will materially facilitate the filling of orders. We have profusely illustrated this catalogue with the view of avoiding mistakes due to this confusion of names.

Thanking our patrons for their favors in the past and trusting our efforts will merit a continuance of the same, we are,

Respectfully,



THIS is the preface of Lyon & Healy's latest catalogue, No. 3 in their long list, containing a complete exhibit of every tone and device and material required in the repairing of pianos and organs. The book is of some 40 pages, copiously illustrated, and should be in the hands of every tuner and repairer and dealer in the country. One of the features of the catalogue is the combination outfits suitable for general tuners and repairers, for tuners and for small dealers who may wish, for instance, to clean, polish and rub ivory keys. It consists of:

One scraper, extra quality.	One bottle liquid, No. 2, ivory polish.
One felt pad, No. 1, coarse.	One bottle liquid, No. 3, cleaning.
One felt pad, No. 1, fine.	One chamois skin.
One bottle liquid, No. 1, rubbing.	

The entire outfit is put up in a strong chestnut wood box, and is accompanied with full directions for the use of the various articles. For damaged piano cases, checked, bruised, blistered or scratched, the following combination is offered, also accompanied with full directions:

One bottle varnish, black, No. 4.	One chamois skin.
One bottle varnish, light brown, No. 5.	One pad, coarse felt.
One brush.	One scraper.
One bottle piano polish, No. 6.	

As an example of tuners' kits the following description of the contents of Lyon & Healy's No. 1 will suffice to show the general idea of their outfits. No. 1 comprises a leather satchel and roll and these articles:

One extension tuning hammer.	One string lifter.
One socket tuning hammer.	One tuning fork (C).
One extra tube for No. 14.	One felt knife.
One extra string head for No. 9.	One felt picker.
One punch for broken pins.	One double head screw driver.
One action regulator.	One screw driver, each 4 and 8 inch.
One short regulating screw driver.	One pair key plyers.
One long regulating screw driver.	One pocket glue pot.
One short key spacer.	One small iron plane.
One straight back check spacer.	One pair cutting nippers, 5 inch.
One 6 inch tweezers.	One music wire gauge.
One pair damper scissors.	One pair flat plyers, 5½ inch.

Besides these articles one may find in this catalogue everything that a practical tuner or a small dealer may require, from a bottle of polish to a tuning fork, from a bit of felt to a duster, everyday working tools, patented devices and in short all manner of things that enter into the equipment of a piano or organ mechanic.

Vose & Sons.

By far the handsomest catalogue ever issued by the Vose & Sons Piano Company is the one now just out containing a fine steel engraving of Mr. James W. Vose, which will be taken out and preserved by many an old time piano man who has followed the fortunes of this institution since its establishment in 1851.

Forty years is a long life for the average business life of a commercial institution in these days when, especially in the piano trade, such great competition has sprung up and such enormous strides have been made in the improvement of musical instruments. But Vose & Sons have kept always in line with the constant progress and have often led the van until we find them at the close of 1891 well up in all that appertains to the making of a modern piano, housed in an enormous factory, represented in all sections of the country and enjoying an era of business prosperity which must be a gratifying recompense for the years of patient

toil that the members of the firm have devoted to the advancement of their interests.

The latest catalogue is inclosed in a cover of really artistic design, and, besides the portrait of Mr. James W. Vose, contains "a brief sketch of the genealogy of the piano and of James W. Vose's development of the same," an article which appeared in THE MUSICAL COURIER some months ago, and two views of upright interiors, as well as eight exceptionally good cuts of uprights and their descriptions.

In the back of the book is a valuable collection of favorable press comments on the Vose & Sons piano, and several pages of practical testimonials from practical men who in the capacity of dealers have bought and sold the Vose & Sons pianos for years together, with many kind words from individual purchasers of prominence, whose written indorsements of these instruments must carry weight with everyone contemplating the purchase of a piano. The engravings of the factory and the retail warerooms on the back cover are especially fine and do great credit to Messrs. George H. Walker & Co., whose name appears as the printers of the book.

W. J. Dyer & Brother.

Out in Chicago they say that a man has hit upon the novel idea of first erecting the elevator shaft of a building and hauling up through it all the materials that are used in the construction of the edifice. It's just one of those simple things that makes everyone wonder why on earth he hadn't thought of it himself.

Another simple thing that will make some people have themselves kicked can be found in the new catalogue of musical merchandise which has just reached this office through the kindness of Messrs. W. J. Dyer & Brother, of St. Paul and Minneapolis in particular and the Northwest in general. Two hundred and forty-eight pages in size, printed on heavy paper, replete with illustrations above the usual average, containing descriptions and prices of all manner of things musical, from accordions to zithers, the book is indexed after the fashion of a letter file, so that if you are looking for violins you don't have to worry through a dreary waste of piccolos and tambourines and oboes and drums and a couple of hundred of other things, but you can turn right to what you want as readily as you can turn to your file and find a letter from Thompson without pouring over the correspondence of Smith, Jones, Rogers and Brown.

It is customary in all well gotten up musical merchandise catalogues to group certain classes and to place the articles most frequently sold in conjunction with each other, but on the Dyer plan everything is arranged alphabetically, so that you open the book at accordions, come to automatic instruments and to harps, through band instruments and banjos to clarionets and calliopes and castanets, and so on through to zither strings. Besides this simple, novel, sensible arrangement there is a separate index on the old plan, giving the page on which any individual instrument in the various alphabetical groupings may be found.

What is there in the catalogue? Everything. Literally everything that you can blow or strike or pull or bang or scrape or twist and have or give forth a sound that you may or may not consider musical, according to your surroundings and previous conditions of musical servitude.

How much do they cost? Well, they cost, these books cost, a considerable sum to produce, judging from their general get up, but if you write to W. J. Dyer & Brother, of St. Paul or Minneapolis, and you mean business, you will probably get one of them, and most likely open up a correspondence that will redound to the mutual benefit of yourself and the "Dyers," the musical merchandise kings of the great and only Northwest.

Bradbury Piano Booming.

NEVER in the history of the trade has there been such an unprecedented demand for the old reliable Bradbury piano. All through the last spring and summer F. G. Smith has been running his factories in Leominster, Mass., and Brooklyn to their utmost capacity and have been unable to fill all their orders. The following is a statement, given Mr. Smith by his carman, of the number of pianos delivered the day before Thanksgiving:

BROOKLYN, November 26, 1891.

Mr. F. G. Smith:

DEAR SIR—Inclosed memorandum for 44 pianos I carted for you yesterday, November 25, 1891. I find your business in 1891 has increased 30 per cent. over 1890.

Yours truly,

W. F. MASTERS,
Piano Mover.

Answer to Inquiry.

SAN DIEGO, Cal., November 20, 1891.

Editors Musical Courier:

Can you give me any information concerning the Cornish & Co. pianos? Are they manufactured by Cornish & Co.?

How do they compare with the Beatty pianos?

Yours truly,

C.

Cornish & Co. make pianos. Beatty pianos are stencil frauds. There is no Beatty organ factory; there is no Beatty piano factory, and the whole scheme constitutes a fraud.

YOU'RE NOT IN IT.

THE following letter not being self explanatory is published with a few silent comments:

PHILADELPHIA "MUSIC AND DRAMA,"
PHILADELPHIA, November 28, 1891.

Mr. Harry Clambake:

DEAR SIR—Your well timed, pungent and exceedingly clever satiric matter reflecting on Freund's New York "Music and Drama" has resulted in no little harm and some unfortunate mistakes as regards Philadelphia "Music and Drama." While appreciating to no little extent your mastery of the art of ridicule, I would most courteously ask you to prefix the "Music and Drama" with some generic title, so as not to reflect on the Philadelphia "Music and Drama."

Believe me, any change you may make in this direction would be most truly appreciated by,

Cordially yours,

CHARLES BLOOMINGDALE, JR., Editor.

I shall consider your request as soon as my next Saturday paper, which may appear next Monday or Tuesday, is out, but in the meanwhile I first must tell you that you are not in it with me. Anybody comparing your Philadelphia "Music and Drama" with my New York "Music and Drama" would never attribute the items taken from my paper to your paper.

You must not forget that your paper is conducted on newspaper principles; mine is run for what I can get out of it personally.

Yours is edited; mine has no editor to supervise copy.

Yours is published in solid, good old English; mine has no respect for that language.

You see, you're not in it.

Yours circulates; mine doesn't.

You know what you're writing about; I don't.

You pay as you go; I exchange checks.

How can anyone mistake your "Music and Drama" for my "Music and Drama?"

Mine is a misnomer; yours has its proper title.

All these reasons may probably induce me to continue to publish the "Items" as coming from "Music and Drama," which signifies that they are taken from my paper.

CLAMBAKE HARRY.

Andrew Weisbauer.

MR. ANDREW WEISBAUER, a veteran piano maker, died at his home at Ninth and German streets at an early hour yesterday morning. Deceased had been a sufferer for 15 years from asthma, and the last three weeks of his life were full of intense suffering.

Deceased was born in Tetteneise, Bavaria, and was one day past 70 years of age. He came to this city in 1857 and engaged as employé in the Willing Piano Works, which were operated on State street about where Marks' clothing store now stands. After working for Mr. Willing seven years he opened a shop on Twelfth street, between German and Parade. He next engaged with the Erie Piano Company as foreman. After that concern went into liquidation Mr. Weisbauer resumed manufacturing on his own account. During the time of building for himself he manufactured and sold in Erie and vicinity between 30 and 40 pianos and received an average of \$500 for each of them. His instruments were all made by hand and many of them are still in use and are excellent in tone.

Mr. Weisbauer was sadly bereaved by the death of his wife eight years ago. He leaves to mourn his death five children—Messrs. Joseph and Andrew, of Buffalo; Prof. Henry Weisbauer and Otto, of Erie, and one married daughter, who had been his housekeeper for a few years.—Erie "Times."

The Late W. W. Lyman.

AT a special meeting of the directors of the Wilcox & White Organ Company, November 21, 1891, the following resolutions were adopted:

Whereas, It has pleased our Heavenly Father to remove from our midst our friend and associate, William W. Lyman; be it therefore

Resolved, That in this death we feel we have suffered a deep loss and shall mourn for one who was a good counsellor, in every way worthy of our respect and esteem, and whose endeavors were exerted for the welfare and prosperity of this company.

Resolved, That the heartfelt sympathy of the company be extended to his family and friends in their sad bereavement.

Resolved, That a copy of these resolutions be transmitted to his family and also to the daily papers of Meriden, and also entered upon the records of this corporation.

O. B. ARNOLD,
EDW. MILLER, SR.,
GEO. H. WILCOX,
H. K. WHITE,
J. H. WHITE.

—At the meeting of the stockholders of the Æolian Organ and Music Company on Wednesday week ago, when the capital stock was increased from \$75,000 to \$225,000, the following were present: James Morgan, president; J. Nicoll, treasurer pro tem; H. B. Tremaine, J. W. Curtiss, of New York; George B. Kelly, John L. Given, of Boston; George H. Wilcox, George Rockwell and J. H. Chase, of Meriden.

HARDMAN.

Emil Bach, Pianist to the Imperial
German Court, on the
Hardman Grand.

LONDON, MAY 17, 1891.

GENTLEMEN—I HAVE LATELY HAD OCCASION TO USE A HARDMAN SEMI-GRAND, AND I WAS PERFECTLY ASTONISHED AT ITS POWER AND LOVELY QUALITY OF TONE AND RESPONSIVE AND DELICATE TOUCH. IT IS A WONDERFUL INSTRUMENT AND I AM PLEASED TO LET YOU KNOW IT.

I AM SINCERELY YOURS,

L. EMIL BACH,

PIANIST TO IMPERIAL GERMAN COURT.

To Messrs. J. Muir Wood & Co., General Agents for the
British Islands of the Hardman Pianos.

The above letter speaks for itself. It is but another evidence of the ascendancy of the Hardman piano among musical people, and especially among professional musicians, who are quick to see and know and appreciate true merit in an instrument that affords them the best means for the exercise of their skill. Coming as it does upon the widely known approval of the Hardman by members of the royalty and nobility of England, it tells of the progress that has been made by Hardman, Peck & Co. in the last few years, in unmistakable language, and it again shows that when a firm sets for itself a high standard of excellence and has behind it brains, money and technical skill, it must of sheer necessity come out at the top in the long run.

Our British cousins, proverbially slow and conservative, have not been long in comprehending the virtues of the Hardman grands and uprights, as is practically shown in the number of pianos that have been sold by J. Muir Wood & Co., of Glasgow and Aberdeen, and Messrs. Cramer & Cramer, of London, to say nothing of other concerns throughout the tight little isles over the sea.

So far as the business in the United States is concerned, Mr. Peck states that 1891 will show an advance over 1890 in the volume of business of Hardman, Peck & Co., and Mr. Peck is a man whose estimate of commercial conditions is respected wherever he is known. And it is proper to say here that not only will the total output of Hardman pianos in 1891 exceed that of 1890, but that the business of the house in other grades of pianos has increased enormously during the past year. As has before been stated in these columns the branches, the agencies and the general ramifications of Hardman, Peck & Co. exceed in magnitude, importance and general system those of any other institution in the piano business.

The Metzertott Accident.

(Special to THE MUSICAL COURIER.)

WASHINGTON, November 30, 1891.

THE coroner's jury in the fall of the Metzertott Building brought in the following verdict censuring all concerned:

That the said George White came to his death about 12.30 o'clock, P. M., November 23, 1891, at No. 112 F street, Northwest, in the city of Washington, D. C., by being buried under the walls of the new building known as Metzertott Hall, during the storm of that date. From the evidence, we believe that the accident was the result of carelessly carrying the side walls too high above the front walls without proper support. We further believe that the owners of the building, the contractor and the superintendent of the work are all to blame in the matter.

The disaster is a bad one, and at present it is difficult to estimate the loss. There were some \$12,000 worth of engagements booked for the season in the hall, and of course these are a total loss.

A large number of pianos is partially damaged and some completely destroyed. Mr. Frank Metzertott takes a philosophical view of the situation, and, being a man of great energy, will soon have everything in shape again.

A constant stream of visitors pours in to see the ruins, many of them looking for bargains in damaged pianos and musical instruments, and this is bringing in good trade.

Mr. Sheridan Ostrander, recently with J. H. Hickok & Co., Poughkeepsie, is now in charge of Metzertott's piano department.

—Hoyt Brothers, of Portland, Ore., sold out their piano and organ business to the Durand Organ Company, with whom Kneffer & Weir, of Carthage, Mo., have become associated. Weir took an interest in the company and Kneffer is on a salary. This is in reply to an inquiry.

That Corning Failure.

THE failure of Easterbrook & Cook at Corning, N. Y., has created rather unpleasant suspicions. The firm ordered pianos from one manufacturing house at the very time when their note due to that house was protested. The chattel mortgage foreclosure took place at the same time. The firms to whom they owe money are spread all over the country, and they purchased pianos and organs at random. They now offer a settlement of 80 cents on the dollar, cash.

Judging from the prevailing sentiments of the creditors, Messrs. Easterbrook & Cook must make a proper showing of all their accounts, their books, &c., and explain conflicting statements if they desire to become rehabilitated.

End of Mrs. Southwick.

THIS paper last week referred to the attachments issued against the stock, &c., of Mrs. L. E. Southwick, of Corry, Pa. The stock was finally sold out, and it appears from the Corry "Flyer" that the ending was rather sad. This is the item from that paper:

The music store of Mrs. L. E. Southwick was sold by Sheriff Mehl this afternoon. Most of the property was claimed by outside parties. Cass Baker bought a self playing organ for \$51.50. A melodeon was sacrificed at \$2, and a second-hand piano was knocked down for \$2. Lawyer White tried his darndest to bid in a mouth organ or something, but some person with stronger musical tastes bid over him every time. He was a victim of misplaced confidence all through the game.

13	15
MAHOGANY.	WALNUT.
WATCH NEXT ISSUE	
MUSICAL COURIER.	
ROSEWOOD.	OAK.
17	19

Chicago Music Trades Association.

AT the meeting of the members of the Chicago piano and organ trade which was held on November 14, the appended constitution and by-laws were adopted with the amendment to Section 1 of Article III., made by Mr. Healy, that stockholders in corporations and heads of departments be admitted.

Messrs. Cross, Church, Healy, Conway and Gibbs were appointed a committee to submit a report on the subject of commissions to the next meeting, and Messrs. Cable, Byrne, Dodge, Bush and Corre were deputed to present to the association their views upon the abridgment of credits.

Constitution and By-Laws.

ARTICLE I.—Name.—The name of this association shall be the "Chicago Music Trade Association."

ARTICLE II.—Object.—The object of the association shall be the cultivation of a more intimate, social and business acquaintance among the members thereof, and the discussion of questions of general interest to the music trade.

ARTICLE III.—Members.—Section 1.—Members of firms and executive officers of corporations engaged in the manufacture or sale of musical merchandise in the city of Chicago only shall be eligible for membership.

Sec. 2.—All applications for membership shall be referred to the executive committee, and if favorably reported may be balloted upon at any meeting of the association, and five negative votes shall be sufficient to reject a candidate.

Sec. 3.—Each member shall pay into the treasury of the association upon his initiation, and thereafter annually on or before the date of the regular annual meeting, the sum of \$5, which shall constitute a fund to defray any expenses not otherwise provided for, or be disbursed otherwise upon the order of the executive committee, as evidenced by a vote of three-fourths of all its members.

Sec. 4.—Any membership initiation fee of which has not been paid within 30 days from the date of election and notification by the secretary of the association, or the dues for the current year for which are in default more than 30 days, shall be void.

ARTICLE IV.—Officers.—Section 1.—The officers of this association shall consist of a president, two vice-presidents, a secretary and a treasurer, who shall be elected at the annual meeting and hold office for the term of one year from date of election, or until their successors are duly elected. They shall perform such duties as are implied to their respective titles, and shall collectively form the executive committee.

Sec. 2.—The executive committee shall have the control and management of the affairs and funds of the association, subject to the direction of the members, as expressed at any regular or special meeting called for the purpose, as evidenced by a three-fourths vote of all the members present at such meeting.

ARTICLE V.—Meetings.—The annual meeting of this association shall be held on the second Saturday of January in each year. All other meetings shall be subject to the call of the executive committee.

ARTICLE VI.—Visitors.—Any member of the association may bring to any of its meetings as his guest any one non-resident person, and any member may bring any employee of his or their firm, having first given notice to the executive committee, including fee for plate.

ARTICLE VII.—Business.—All business questions of the association shall be decided (except otherwise provided) by a majority of all the members present at a meeting at which such vote shall be taken; except that upon the appeal of any member from the decision announced by the chairman upon such vote each house represented by membership shall be entitled to but one vote, which shall be a rising vote.

ARTICLE VIII.—Quorum.—Twenty regular members of the association or three of the executive committee shall constitute a quorum for the transaction of business by either respectively, but a less number shall have power to adjourn from time to time.

ARTICLE IX.—Amendments.—These rules may be amended by a three-fourths majority of all the members present at any meeting in the call for which due notice shall have been given of the intention to take such action.

Shoninger Success.

IT must be a delightful sensation to have reached the age of mature manhood and be surrounded with an institution of one's own creation—an institution which had its commencement almost half a century ago, and which has been built up by earnest endeavor, by hard manual and mental work. Such a sensation must be realized by Mr. B. Shoninger, of New Haven, when he looks back over his business career and sees how from humble beginnings he has created an industrial enterprise which carries his name all over the country—all over the world.

Such a sensation must be experienced by him when he counts not alone his gain in fame but his gain in worldly goods. It must indeed be gratifying to him to look about him and see his sons grown up in the business and ready and qualified to take the work from his hands whenever he may give it up and to carry it to still greater perfection and importance.

The great success of the New York branch, under the management of Mr. Rosenberg, is proof of how readily such an instrument will gain popularity when placed in competition with metropolitan makes. The business here will greatly surpass that of last year, despite the general dullness which has prevailed, and the Shoninger has been introduced into some of the best families and schools, which will surely redound to its benefit in years to come.

The Chicago branch, from which the Western business of the house is conducted, has again exceeded its record this year, which means that a pile of Shoninger organs and Shoninger pianos have gone to the other side of the Mississippi.

On the whole the business is in an unusually prosperous condition, with great prospects in view for the coming year of 1892.

Trade Items.

—Two years ago J. A. Fritch & Co. opened a music store in this city. Their business has increased so largely that they deemed it advisable to add a new partner. J. A. took the matter in hand and the partner took hold this morning at 6:30. Its fighting weight is 8 pounds.—Middletown, Ohio, "Signal."

—A fire at 213 and 215 Tremont street, Boston, on November 26, badly damaged the stock of pianos of Wm. Bourne & Son. Mr. Bourne says that each instrument would have to be taken apart on account of the rust on the strings, and that it would be necessary to retune and repolish every piano. The loss to the firm will be several thousand dollars.

—Edmund Gram, of Milwaukee, who has just finished the extensions and improvements, now has one of the most elegant piano and organ warehouses in the West—including a recital hall. He represents the Decker Brothers, the Vose & Sons, the Everett and also the Hardman piano. He also controls in his section the Vocalion and the Needham organs.

—H. C. Plimpton, formerly with the Jesse French Piano and Organ Company and with the Ludden & Bates Southern Music House, has been appointed traveling representative of the Mason & Hamlin Organ and Piano Company for the Pacific Coast States, with headquarters at Los Angeles. This appointment was made by Mr. Edward P. Mason, the president of the company, who is in California with his family.

—Felix Kraemer, traveling for Steinway & Sons, returned last week from a twelve weeks' business trip through the whole South and as far West as Salt Lake City, including in his tour Texas and New Mexico. The trip was unusually successful, and put Mr. Kraemer in direct contact with nearly every firm of importance in the music trade in the great section he traversed. He left last Sunday on another business trip.

WARNING

To the People of North Brookfield and
Spencer, Mass., and Vicinity.

In a paper called the North Brookfield "Journal" an advertisement appears in which a piano named the Swick & Kelso is called first class. This piano is worth nothing, musically speaking, and in the office of this paper circulars can be seen in which the same pianos are offered at all kinds of prices running from \$110 to \$130, odd figures such as \$121 being quoted for the same.

One of the latest numbers of the North Brookfield "Journal" contains the following letter from the individual who is selling these boxes that cost \$110 to \$125 for large prices. It reads as follows:

The Swick & Kelso.

Mr. Editor:

I desire through your columns to make answer to allegations that have appeared in print as well as statements made in regard to the Swick & Kelso piano. The prime cause of all this talk is jealousy on the part of a piano dealer in Spencer, he being afraid of the popularity and superiority of our pianos; and yet he was needlessly so, as it is not a cheap piano, to be sold for \$35 down and \$10, \$8 or \$5 per month. The call for the Swick & Kelso piano comes from artists and people of wealth, who are determined to have an instrument in harmony with their surroundings in their homes elegantly furnished with all that money can purchase for comfort, ease and luxury.

In the selection of the Swick & Kelso piano for people in the Brookfields and Spencer, I secured an instrument that would sell and recommend itself singing its own praises. Again, these pianos were to be sold in the same county at whose head stands the large, reliable and in fact pioneer of Worcester County, the piano and music rooms of Samuel R. Leland. Other houses I cared not for. The Lelands have continued business for the past 50 years and to-day practically control the county, thus of a necessity I resolved to get the best piano uncontrolled by them that I could procure. The number of pianos I have thus far sold have been recommended by music teachers, who from the critical examinations they gave Swick & Kelso, I claim were good judges; and right here let me say, if any person intends visiting my rooms to purchase a piano, bring some one with you who knows what a first-class piano is, as I never meddle or say a word until after they get through, when I will give a test that will surprise both critic and purchaser as regards strength of action.

Recently I gave a test before a purchaser, who exclaimed, "Will the piano stand that?" I immediately requested the critic to try it again, and to their astonishment the action was firm, the harmony undisturbed, and the piano sold itself. This is not a stencil piano; the name and number is cast in the solid iron frame. The party who has made all this talk knows full well that he has not told the truth. The firm of Swick & Kelso started in 1870, this making 21 years, which is longer than cheap piano manufacturers survive, as poor instruments end the demand in from three to five years; the parties either fail or the business dies a natural death for want of support, lack of funds to continue, similar to heart failure in an individual. I have sold pianos since 1890, and for 30 odd years have made a study of their construction. I never have heard one complaint in regard to any piano I ever sold. The following warrant is given with each piano properly numbered and signed by Messrs. Swick & Kelso:

WARRANT.

This is to certify: That the Swick & Kelso piano, Style C, No. —, is hereby warranted for a term of seven (7) years from date of its manufacture. And should the instrument, with proper care and use, prove defective in material or workmanship within that time, we hereby agree to put in good repair at our factory (free of charge) or to replace it with another piano (new) of the same grade, quality and style at the option of the owner of the piano No. —. We also guarantee all the material and work of the highest grade and order, and hold ourselves responsible for the same. (Signed)

Messrs. Chas. D. Blake & Co., of Boston, have the absolute control in this State of this piano. I have the Brookfields and Spencer from them, and it is more a matter of sour grapes, as far as that Spencer dealer is concerned, than inferiority of pianos. Even so or not, he has committed himself. I intend to challenge him to place one of his upright pianos in a hall, he to get some person to be responsible for one-half the expenses of the hall, and submit his piano to the same test I apply to the Swick & Kelso. Mrs. Dr. Dionne is so highly pleased with the Swick & Kelso that she has secured the use of one of these beautiful instruments for her classical concert to be given shortly in this town. It is beneath me to waste words in this matter, and I close this statement with the following from the Book of Proverbs: "These six things doth the Lord hate, yea seven are an abomination unto him, a proud look, a lying tongue and hands that shed innocent blood, a heart that deviseth wicked imagination, feet that be swift in running mischief, a false witness that speaketh lies and he that soweth discord among brethren; for jealousy is the rage of a man." B. G. ELLIS.

NORTH BROOKFIELD, November 5, 1891.

Most of these statements signed by Ellis are absolutely and unqualifiedly false. Ellis is committing a fraud upon the community by selling or even offering these pianos for sale as "first class," for they are not "first," not "second"—no, not "third class" pianos.

A few words in reference to the above statement. Ellis says that "the call for the Swick & Kelso piano comes from artists." This an audacious and infamous lie, as artists could not use such pianos.

Ellis says that the "harmony" of the piano was after a test "undisturbed." This is absurd, for a piano has no harmony. The player on any piano produces a harmony if he can. He can do it on a jew's harp or banjo or on a piano, but the piano itself has no harmony *per se*. This shows that Ellis, who

calls the Swick & Kelso box a "first-class" piano, does not know what a piano is. He is in all probability an ignoramus, as his own letter shows.

He says the Swick & Kelso piano is not a stencil piano. This paper asserts that it is a stencil piano, and that any person who has purchased a Swick & Kelso piano from Ellis can get the money from him by legal process. The piano if sold as "first class" constitutes a fraud under the common law.

Ellis states that the firm of Swick & Kelso started in 1870. This statement is fraudulent. It is a false claim, as Swick & Kelso did not start business or start piano making in 1870. They have constantly not been making pianos 21 years, as Ellis says. They have not been making pianos 10 years, not 5 years.

Ellis speaks of C. D. Blake, of Boston. Blake is an old time stenciler, who has sold hundreds of stencil pianos and who has tried all the little off colored retail piano rackets frequently exposed in this paper.

And now, in addition, we desire to state that THERE IS NO SUCH FIRM AS SWICK & KELSO.

Every person in Brookfield, Spencer and vicinity who has purchased one of these pianos should at once insist upon the return of the money paid to Ellis for a Swick & Kelso piano. These pianos are stencils and are NO GOOD. Get your money, send the pianos back, and either get a decent musical instrument or put your money in bank until you have had time to study the piano question. After you have learned something about pianos you will never dream of buying a stencil instrument.

[COMMUNICATED.]

WORCESTER, MASS., November 21, 1891.

To the Editor of the *Spencer Sun*:

DEAR SIR—Seeing the name of the Steinway piano—whose interests we have represented for a number of years—in your last issue mixed in with an illiterate so-called "challenge," we feel it incumbent upon our position to state from the standpoint of knowledge and experience a few words relative to this subject.

The would-be piano dealer who calls for a test of a Steinway piano is evidently in such blissful ignorance of the real attributes of a fine piano that he can no more appreciate the immense brain work, technical experimenting, acoustical study and research which a Steinway piano today embodies in all its component parts, on which the master minds of this century, both in Europe and America, have devoted their lifelong energies, than he can understand the amount and extent of the injury he does not only himself, but the community at large, in placing a cheap, badly constructed, thrown together, ill balanced, coarse toned box before the public as a first-class piano.

Every advertisement in which he makes such a statement brands him publicly as a self confessed liar. To claim for a piano sold anywhere, to anybody, for \$110 to \$120, with any name on it desired, can but in the end prove fatal to the dealer and force the piano to its proper level. The attack on one of your reputable citizens, who is conducting a legitimate business on business principles, we pass unnoticed as any malignant or malicious article should be treated, only adding that the kinsmen and friends of the "challenger" regret and deplore his present methods to their fullest extent. Yours truly, C. L. GORHAM & Co.

ANOTHER TRIBUTE TO WEBER.

WE publish herewith a letter addressed to the Manufacturers Piano Company, of Chicago, by Prof. John J. Hattstaedt, director of the American Conservatory of Music of that city. Mr. Hattstaedt, whose eminence in his profession is admitted and whose prominence as the head of one of the largest educational institutions in Chicago is a guaranty of his competence to judge of the quality of such an instrument, is another purchaser from the ranks of the leading professionals in the West who has purchased a Weber piano for his personal use, and whose testimony therefore is especially valuable as furnishing the unbiased evidence of one who has, by investing his money in a Weber piano, proven his preference for that make above all others:

CHICAGO, November 15, 1891.

The Manufacturers Piano Company, City:

GENTS—Some time ago I purchased a Weber upright piano which I had carefully selected at your warehouses.

It affords me much pleasure to state that now, after several years of active use, I find no perceptible change in the instrument as regards tone quality, as well as action, and I assure you that my highest expectations have been fully realized. I remain, Very truly yours,

(Signed) JOHN J. HATTSTAEDT.

SOHMER.

But Not the Genuine.

A MONTREAL French paper of recent date contains the following advertisement, in which the name of Sohmer appears to be used in a new and curious fashion:

Pianos Modele Sohmer.

Splendides pianos, modèle Sohmer (valant \$700), pour \$400 payables \$8 par mois chez Lavigne et Lajoie, 1637 rue Notre-Dame.

Translated, this means the splendid pianos, Sohmer model, value \$700, for \$400, payable \$8 per month, by Lavigne & Lajoie, &c.

This firm formerly sold the Sohmer piano, which is, however, now sold in Montreal by J. William Shaw & Co.

The Sohmer model piano is, of course, a stencil and can readily be suppressed by Sohmer & Co. Like all stencil pianos it is a low grade, common, ordinary piano, not worth anything like one-half of \$400.

It is made a few miles from Montreal and is one of a group of instruments made in the same factory, and all stenciled "New York."

Messrs. Sohmer & Co., whose pianos enjoy an enviable reputation in the Province of Quebec and throughout Canada, will unquestionably put an end to the Sohmer model humbug—if this exposé does not.

The Trade.

—C. J. Berg has opened a piano and organ house at Streator, Ill.

—Kirk Brothers, DuBois, Pa., are doing a good trade in musical merchandise.

—Frank H. King has made a big deal with Smith & Nixon, Cincinnati, on the Wiesner piano.

—Boosey & Co., of London, are about to open a branch house in this city. Particulars later.

—Kirk & Fowler's new music store at Aurora, Ill., is said to be one of the handsomest in the State.

—A. H. Gosting, dealer in music supplies, Springfield, Mass., was damaged by fire on November 26.

—F. Story, of Laconia, N. H., has bought out the musical merchandise stock of Ezra A. Page, of that town.

—R. W. Vandewater, piano dealer, Kingston, Ont., has assigned. Small liabilities, but, curious to state, still smaller assets.

—Gates & Chute, of Middleton, N. S., are doing an excellent trade and promise soon to be the leading house in their section.

—Dr. A. C. Everaole, music dealer, Springfield, Ill., has removed his business to Pana, Ill. Evidently his pianos for dull trade.

—W. R. McCormick, piano and organ firm, San Diego, Cal., may take charge of the branch of Sherman, Clay & Co. at Portland, Ore.

—Edward W. Lee, with Tallman & Co., piano and organ dealers, Nyack, N. Y., has gone into the insurance business in Washington, D. C.

—M. L. Smith & Co., the music dealers at Roanoke, Va., are doing the most extensive trade in their line in that section of country.

—The Miller Organ Company, of Lebanon, Pa., last week received a large batch of orders from Germany and England for Miller organs.

—S. R. Childs, traveling agent of the Ludden & Bates Southern Music House, Savannah, has opened branch headquarters at Gainesville, Fla.

—Mr. Hoyt, salesman for Hallett & Cumston, Boston, has taken a position with the Boston retail house of the New England Piano Company.

—Noble & Cooley, drum manufacturers, Granville (Mass.), have purchased a lot adjoining their factory and will put up an addition to the same.

—W. C. Carpenter, of the E. P. Carpenter Company, Brattleboro, returned from an extended business trip through the West, Pennsylvania and Ohio yesterday.

—A piano firm advertises "baby uprights," and in the next line "Ladd's pianos." The favorite musical instrument, then, grows. "Men's size" ought to be included.—Boston "News."

—Mr. A. M. Warner, the Lispenard street dealer in piano covers, has retired from that business, leaving his affairs in the hands of two of his former employes, for whom he has established a line of credit.

—S. D. Enoch, formerly of Galesburg, Yates City and Canton, Ill., has opened a piano and organ wareroom at 514 Main street, Peoria, Ill. He will handle the Decker Brothers and Estey pianos and Estey organs.

—C. F. Brewer, proprietor of the Ocala, Fla., music house, has disposed of a half interest in the Ocala Music House to S. P. Anthony and others, who have formed a stock company, with a capital stock of \$50,000.

—Messrs. Hoyt Brothers, who, as noticed here, started a piano exchange some months ago, have found the business unprofitable and have abandoned their plan to embark in the real estate business at No. 15 West Forty-second street.

—The piano works folks are so busy that they work every night until 9 o'clock, by electric light; but they take turkey day all the same.—Richmond (Ind.) "Item."

[This refers to James M. Starr & Co.]

—Henry Vinton, of the former firm of Vinton Brothers, who about 10 years ago retired from the organ business in this city, has been appointed a salesman in the New York warerooms of the Mason & Hamlin Organ and Piano Company.

—The "Scientific American," published by Munn & Co., New York, presents weekly to its readers the best and most reliable record of various improvements in machinery, while the scientific progress of the country can in no way be gleaned so well as by the regular perusal of its pages.

FOR SALE—In a Western city of 300,000 inhabitants, large musical constituency, a sheet music business 50 years old. Owners must devote time exclusively to instruments, and will sell the sheet music department to the proper party or parties on very reasonable terms, at less than cost of stock, and make arrangements to suit purchaser. None but parties with reference need apply. Address "Sheet Music," care of THE MUSICAL COURIER, 25 East Fourteenth street, New York.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
333 STATE STREET,
CHICAGO, November 28, 1901.

THANKSGIVING DAY was observed by the trade here by a strict closing of the places of business; and now we have what many merchants were wishing for, an old-fashioned snow storm, which is likely to improve all classes of business, which for the time of year has not been up to expectations.

The "Evening News" of Detroit has a five column article containing a full description of the new music store of Messrs. C. J. Whitney & Co., in that city. The new quarters are at 141 to 145 Woodward avenue, seven stories high, and are said to have an area of 42,000 square feet.

For the past few weeks the firm have had extensive alterations, improvements and artistic decorations introduced into their building, and to-day the mammoth store is said to be unrivaled as the retail and wholesale palace music house of the West. Besides including all of the latest and best in musical merchandise the firm has fitted up a magnificent concert hall on the second floor capable of accommodating 1,000 spectators in the auditorium and 150 on the stage. The store also contains a passenger and a freight elevator and is lit by electricity.

If the music hall is what it is represented to be in the description, some enterprising house in this city should emulate their example and have a hall that is worth speaking of as such. As the case stands to-day in this city we have virtually no place outside of Central Music Hall suitable for a concert of any kind, and the hall spoken of is both too large and too expensive for by far the larger number of entertainments given by our local talent. Messrs. Lyon, Potter & Co. are having a small hall arranged on the fourth floor of their store, which is only one more makeshift; still, it will be fair, and will give those local artists who use the Steinway piano an opportunity which they have not previously enjoyed.

Mr. A. M. Wright, of the Manufacturers Piano Company, who was threatened with serious illness, is much better, and feels confident of complete restoration to his usual health.

Mr. James M. Hawzhurst is expected back to-day from his Pacific Coast trip, and was, when last heard from, in Kansas City, in company with Mr. F. G. Smith, Jr., the lat-

ter having also paid quite a visit this week to the Branch store here. Mr. N. M. Crosby, of the Webster Piano Company, has left here for an extensive Southern trip.

There is nothing to report in the Grollman failure; we have not been able to see any member of the concern at either of their factories. The stock still remains in the hands of the sheriff.

Messrs. Estey & Camp presented to each employé who is the head of a family a fine turkey for Thanksgiving, which is an old custom with this house. The newly renovated warerooms of the house are now in fine shape and no one can appreciate the improvement without having seen them previous to the transformation; it is quite sufficient to say that pleasanter, more spacious, more cheerful or lighter cannot be found anywhere, and Mr. Harry Strong, the gentleman now in charge of the retail business, says they are beginning to feel the effects of the change already.

Messrs. Steger & Co. have caused the arrest of a former finisher by the name of Gordon for theft.

The man was addicted to drink, and, while they have ample proof of this particular charge, it is also thought that the same party is responsible for the damage done, some little time since, to a number of fine pianos by scratching the polished surfaces with some sharp tool. Whoever did it it was a dastardly act, and it is a pity the matter could not be definitely proved and the guilty one punished.

Messrs. Steger & Co. signed a contract with a land company on Thanksgiving Day for a tract upon which they will build two piano factories, each 25x125 feet. Between them will be a court for light. They expect to be in full operation by the first of April. The location is 27 miles south of here, and their own side track connecting with the belt line will give facilities for shipping goods by every road entering Chicago. This is the same location selected for the Davenport-Treacy Company's branch foundry and also Roth & Engelhardt's branch action works.

Mr. Geo. P. Bent is doing an excellent piano business, but is turning out sufficient to keep pace with the demand and will have a good stock to supply the extra demand of the holiday trade.

The first space in the liberal arts department granted to a New York applicant has been secured by the Pratt Institute, which has secured 7,500 square feet. All communications for information from any of the officials of the world's fair addressed to the Rand-McNally Building, Chicago, will reach its proper destination, and any inquiries will be promptly answered.

There is no difficulty in obtaining any information

wanted; you have simply to know where to apply and the above address will surely reach its proper place.

Messrs. Hinnners & Albertson, of Pekin, Ill., have closed a contract to supply one of their small pipe organs to the German Evangelical Church in St. Louis, Mo. The amount of the contract is \$2,500.

Mr. J. W. Zimmerman, of Davenport, Ia., is in town on business.

A prominent architect of this city told one of our largest manufacturers that he had figured on plans which provided for pianos and a place for them to be put in flat buildings, to be rented with each flat. This the first we have heard of such a proceeding in this part of the country.

The statement has been going the rounds that Siegel, Cooper & Co., one of our large general stores, would put pianos in stock, and the names of several of our Chicago manufacturers have been mentioned privately in connection. Not one of the manufacturers spoken of would sell Siegel, Cooper & Co., but so far as can be learned from the house in question they have made no arrangement whatever for the business.

Some unprofessional thief broke through the skylight at Lyon, Potter & Co.'s, and stole the enormous sum of 8 cents—at least that is all that has been missed; probably their facilities weren't quite equal to the cracking of a safe or the removal of a Steinway grand.

Mr. George W. Lyon is ill at home with a severe cold.

The first grand ball of the Piano Makers' Union, in conjunction with the Piano Varnish Finishers' Union, takes place on the evening of December 12. So one can see that the piano business in this city is becoming quite metropolitan, and that there are enough workmen here to make unions and balls possible.

Gus Derthard, a teamster, was seriously injured while moving a piano Friday evening at 817 LaSalle avenue. He slipped and the piano box crushed his head.

There is a young manager in this city who has an ambition which we should not be surprised to see him carry out. He has a fine social position and friends enough to consummate the scheme if he puts his project before them, and that is to build a fine music hall capable of seating about 900 people.

We understand that the fund in the hands of the assignee of Messrs. Ayres & Wygant is beginning to assume quite respectable proportions. The question now is, How much is needed by them to pay their first dividend, and when will they pay it? The assignment, from being a surprise to the trade, is a mystery as well, and there is now scarcely any hope that the business can be resuscitated. We have already said that Mr. Ayres was opposed to an

THE NEWBY & EVANS NEW STYLES

No. 12

AND

No. 13



Are extremely fine instruments in every respect; the best we have ever produced; and those who are familiar with NEWBY & EVANS Pianos will know that that means something super excellent in tone, touch, action and finish. The selected Walnut and Mahogany Veneers used on the cases are very choice. Dealers are respectfully invited to call and examine these Pianos at our Factory,

EAST 136th STREET AND SOUTHERN BOULEVARD, NEW YORK.

assignment, and he has also opposed offering the creditors less than 100 cents on the dollar. His position on these points is set forth in the following letter, read by him before the stockholders the evening of the 7th:

To the Stockholders of the Ayres & Wygant Company:

GENTLEMEN—Understanding that this meeting was called for the purpose of arranging for the resumption of business by the company on the basis of a compromise with creditors whereby less than the full amount of their claims would be paid, and anticipating the conclusions that would be reached, it seems to me wise to record with pen the words I desire to express, rather than to trust them to a sometimes unruly tongue for utterance.

I beg your indulgence, therefore, while I very briefly give you some of the reasons why I cannot concur in the proposed compromise with creditors.

In order that the reasons that impel me to this position may be more clearly understood, it is necessary for me to make a few preliminary statements. At a meeting of the stockholders held October 15 the secretary and treasurer submitted an itemized account of assets and liabilities, showing the assets to be in round numbers \$141,000, and the liabilities to be \$90,000. After making every reasonable reduction the assets were at that time, say, \$130,000, and these were the figures given to the world as the true assets and liabilities of the company.

Of the assets as given at that time \$95,000 was bills receivable, installment contracts and notes bearing interest and secured by a lien upon the instrument for which the paper was taken.

At this meeting the needs of the company for assistance in meeting its maturing obligations were discussed, and the question of assignment was also considered. In order to get the sense of the meeting on that question a vote was taken, with the result that my vote was the only one recorded against an assignment. It is but proper to state that a number of stockholders were not present at that meeting.

The next morning (16th) the assignment was made. It seemed to me then, as it does now, that this step was unnecessary and certainly unjustifiable, without first consulting with those most interested—our creditors. With \$95,000, as stated, of good paper in our safe, it is preposterous to say that the banker to whom we were indebted \$16,000, not due, could not be held at bay long enough to consult with our creditors, which could have been done within a week.

The truth is that we had the confidence and good will of our banker, and he being a man of sound business judgment, if he had become alarmed the worst he would have done would have been to ask for collateral security, which we were abundantly able to give.

The catastrophe having come, the question that came to all interested was, What next?

Creditors, business friends and common business sagacity all said: Call your creditors together, ask for the time you need and resume at once. One of the directors came to see us the day after the assignment for the express purpose of urging Mr. Wygant and myself to take immediate steps to arrange with creditors for such an extension of time as was needed and resume business at earliest possible moment.

This advice was sound, and was reiterated by friends and creditors alike.

Why was not this advice followed?

This course (an immediate resumption) was the only proper one and the only one that gave promise of payment in full to our creditors and that would preserve the capital stock of the company. Surely, with a surplus of from \$40,000 to \$50,000 and a business successfully established, the prospects for the future were very promising. Again I ask why were not the necessary steps taken for immediate resumption, the only thing that could give assurance of paying 100 cents on the dollar and of a successful continuance of the business.

The only response to these reasonable expectations that I could get from Mr. Wygant was that he had no other plans than to do as the

stockholders should advise, and that we must wait for inventory of assignee.

On them—Mr. Wygant and his advising stockholders—must the responsibility rest for whatever of disaster and loss may result from their course to creditors and stockholders.

After two weeks, that seemed months, the assignee's inventory was announced. The assets of the company were cut down from their real value of \$130,000 to \$80,000, thus proclaiming to the world that the company was bankrupt.

On the announcement of this inventory I at once entered my protest, by uniting with Mr. C. A. Smith by my affidavit in his petition to the court for the removal of the assignee, solely on the ground that a man that was acquainted with the peculiarities of this business and that had a correct knowledge of the assets of the company and their value could much better administer its affairs.

In my affidavit to the court I protested against this inventory of assignee as incorrect; that it was a reflection on the integrity of the officers of this company; that it could serve no useful purpose, but on the contrary by such a depreciation of the value of assets it would be likely to result injuriously to creditors and estate. I further stated that, in my opinion, such a false valuation of assets would be a justification for an unreasonable sacrifice of the assets of the company.

You will excuse me for saying that, to my mind, there is great doubt whether the proposition to compromise with creditors that you are now considering would have been considered if you had not been governed and fortified in your estimates by the incorrect values given by assignee.

With the facts and figures before me I cannot reconcile it with my sense of right and duty to all concerned to concur in the proposition to compromise with creditors.

In conclusion, I have labored and advised as I believed for the best interests of the stockholders, and if they suffer loss the responsibility will rest with those who counseled and carried an assignment and defeated the earnest efforts that were made for immediate resumption after the assignment.

Finally, the objects sought by this meeting do not require my assistance or co-operation, and that I may in no wise seem to stand in the way of carrying out your plans I shall present my resignation, to take immediate effect, to the board of directors at as early a day as a meeting can be called.

Very respectfully,

CHICAGO, November 7, 1891.

WANTED—Situation in a Southern city. Utility man; experienced repairer of pipe and reed organs and other musical instruments. Willing to help in every way. Address Chr. G. B., 221 Magnolia street, Atlanta, Ga.

WANTED—A first-class man to sell pianos in New Britain. One who is well adapted to this business will receive a good salary or commission. Apply to Spring's Music Bazaar, New Britain, Conn.

WANTED—A wide awake piano and organ salesman to represent a manufacturing company on the road to the trade only. In your reply state full particulars. Address, Manufacturers, Box 1,577, N. Y. P. O.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

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We invite correspondence from Dealers in localities where we are not represented.

The Concert Pitch.

THE CHORUS IN FAVOR OF ITS BEING LOWERED GROWS IN VOLUME.

MR. P. BUCALOSSI was waylaid by the "Star" man as he was rushing off to Chappell & Co.'s with the piano arrangements of "La Basoche," and persuaded to stand and deliver his opinion. He was altogether in favor of the French pitch. All music by foreign composers is written for the low pitch, but when sung in England is almost a semitone higher than the composer intended, and generally has to be transposed. What is gained in brilliancy by the high pitch is lost by its inconvenience. There should be a recognized standard of musical pitch all over the world. When musical director at Drury Lane he wanted to employ 12 or 14 wind instrument players from Covent Garden in the stage band, but found it impracticable because of the differences in the pitch. Mr. Bucalossi suggests that as there is no national school of music to take the lead, as abroad, the Royal College, the Academy, and the Guildhall should take united action for the establishment of a uniform pitch. The present uncertainty is a great disadvantage to musicians, as the ear fails to retain the correct pitch among the three varieties now in use. With respect to the regimental bands, the War Office might usefully employ £15,000 in the necessary alterations instead of frittering away equally large sums in fads.

J. Spencer Curwen, F. R. A. M., president of the Tonic Sol Fa College, said: "As I told the American delegate when he called on me in the summer, I go strongly for the French pitch as a practical compromise and the only way of putting an end to the present confusion and inconvenience. I am disappointed to notice that Sir E. Grove and Dr. Mackenzie give so poor a lead on the subject. Surely the present state of things is intolerable. You take a military band into a church or concert hall for a festival and it cannot play with the organ. In your home you try a duet with harmonium and piano, but the instruments are at a different pitch. Your friend brings his clarinet to make one of a little orchestra in your drawing room, but it will not go with the piano. Consider the present high pitch from the singer's point of view. You can shorten tubes and screw up strings, but human cartilage and muscle remain the same, and the music of Handel, which is the stock in trade of ordinary choral societies, is sung at a scream. Children with tender voices can sing in their school at a moderate pitch, but when they go into a church or concert room for a festival they have to take the pitch of the organ, piano or orchestra which is accompanying them. I feel strongly on the subject, as my work takes me constantly all over the country, and I see the

WISSNER HIGH GRADE, MODERATE PRICE. PIANOS.

296 Fulton St.,
BROOKLYN, N. Y.

YOU KNOW THAT THE

PALACE ORGANS

ARE MANUFACTURED BY THE

LORING & BLAKE ORGAN CO.

OF WORCESTER, MASS.,

Where they have been made for more than 20 Years.

POLLOCK & CO.,

Manufacturers of Pianos,

FACTORY, 449 W. 38th ST., NEW YORK.

M. SCHLEISSNER,
PROPRIETOR OF THE

PHENIX NOVELTY CO.,

402 Broadway, New York.

Branch: 124 Sansome St., San Francisco, Cal.

Manufacturer of all kinds of Art Embroideries and Art Effects in Fine Hand Painting. Table Covers, Scarfs, Lambrequins, Upright and Square Piano Covers.

Vulcanized Upright Storage Covers and Instrument Bags a specialty.

Sample line of Piano Scarfs sent on approval if desired. Please state reference when ordering.

ESTABLISHED 1857.

BOEDICKER PIANOS, J. D. BOEDICKER SONS,

145 East 42d Street.

A FIRST-CLASS PIANO AT A MODERATE PRICE.

DEALERS, WRITE FOR CATALOGUE AND TERMS.

GEORGE HAGEMeyer & SON, MAHOGANY,

Hardwood Lumber and Veneers.

YARDS: Foot of E. 10th & E. 11th Sts., }
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ESTABLISHED 1832.

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BLISTERED WALNUT, MAHOGANY,
ENGLISH BROWN OAK and
PIANO MANUFACTURERS' VENEERS
IN ALL VARIETIES.

JOHN COPCUTT & CO.,

432 to 440 Washington St., cor. Desbrosses St., NEW YORK.



Weaver Organs.

RICH, BRILLIANT TONE. EASIEST
PLAYING ACTION IN EX-
ISTENCE.

WE SOLICIT CORRESPONDENCE FROM RELIABLE
AGENTS.
Order a sample organ if you never handled
them.

Weaver Organ and Piano Co., YORK, PA.

effects of the present muddle. Several of the authorities you quote take a personal view of the question. Military instrument makers and bandmasters, for example, are out of court. They like brilliance, and do not look beyond their bands. Contralto and bass singers, who have to make tone on low notes, also object to a low pitch, which makes these notes more difficult to form. The matter must be considered from a broad standpoint, as effecting the country generally. It seems absurd to me for Mr. Cowen to maintain that the present pitch of the Philharmonic band is necessary, when the French, with their passion for brilliance, are satisfied to hear their own orchestral music at a lower pitch. The first move should be made by the War Office. Let them take over the bands which at present the officers maintain. Then let them reduce all the instruments to the French pitch. Makers of all sorts of instruments would be obliged to follow suit. The Tonic Sol Fa College years ago decided for the French pitch, and unaccompanied singing by our choirs is mostly at this standard. But singing nowadays is generally accompanied, and then the instrument fixes the pitch. Thus we are powerless to act by ourselves."—London "Star," November 13.

Otto Sutro's Bargain.

He Buys the Noah Walker Building for \$96,000.

WITHIN a few months Baltimore will have one of the handsomest music emporiums in the South. Yesterday, at the Real Estate Exchange, Mr. Otto Sutro, for \$96,000, purchased the Washington Building, at the corner of Baltimore and Grand streets, and until recently occupied as the clothing establishment of Noah Walker & Co. The property was sold at public auction, under a trustee's sale, the Safe Deposit and Trust Company being the trustee. The auctioneers were Matthews & Kirkland. The property was started at a good bid, and the large number of prominent business men present soon became interested, and things were lively until the property was finally knocked down to Mr. Otto Sutro for \$96,000. The first bid came simultaneously from two sources. Mr. Thomas M. Lanahan bid \$75,000, as did also Mr. John Curlett, the president of the Central Savings Bank. Then it was nip and tuck, and, by thousands at a time, the bid was raised, until the bid of Mr. Sutro secured the prize. Before he left the exchange Mr. Sutro was offered \$5,000 for his bargain, or \$101,000 for the building.

The property is fee simple and among the most valuable in the central part of the city. It is known as Nos. 119 and 121 East Baltimore street, and fronts 34 feet on Baltimore street, and has a depth of 97 feet on Grant street. It then runs easterly to Calvert street 124 feet, where the lot has a frontage of 30 feet. The improvements are a five story brown stone building on Baltimore street, built by the late Noah Walker in the most substantial manner. On the Calvert street front is a five story brown stone building, known as No. 4 South Calvert street.

Mr. Sutro will at once begin to make changes in the building necessary to his business. He intends to spare no expense to make his new purchase the leading and most attractive house of its kind in the South. His plans have not, of course, been fully determined, but he has prepared a skeleton of them. The second story front will be turned into a handsome concert and recital hall. One floor will be used as a teachers' department.

For some time past the various teachers of music have been importuning Mr. Sutro for such a department, and it is his intention to accommodate them in his new home. The Baltimore street first floor front will be taken out, and handsome show windows will be put in, so that pianos, organs and musical instruments of all kinds can be shown.

The work of improvement will begin at once. When completed Mr. Sutro will remove his business from its present location, No. 19 East Baltimore street.

Mr. Sutro began his business career in Baltimore in 1868. He was then located on Baltimore street, next to the corner of Baltimore and Light streets. So rapidly did his business increase that he was compelled to seek larger quarters, and removed to his present house, No. 19 East Baltimore street. Success followed him, and now he has not room for his growing business, and the purchase of the Washington Building was a necessity. After the purchase Mr. Sutro was warmly congratulated for having obtained such a splendid home for his business. The price at which Mr. Sutro bought the property is considered a reasonable one. On the tax books the property is assessed at \$99,625.

THE WASHINGTON STATUE.

Noah Walker & Co. had the building erected in 1857 at a cost of \$130,000. Mr. Noah Walker personally assumed the responsibility, but the building stood in the firm's name.

An object familiar to the eyes of Baltimoreans is the splendid Washington statue that adorns the front of the building. It is heroic in size and commanding in posture, in every way presenting to the eye a good representation of what the Father of his Country looked like. By critics it is regarded as a splendid work of art. During the sesquicentennial celebration of 1880 the firm had the statue set in

a bed of bespangled blue silk, which was illuminated at night. It was one of the attractions of the exhibition. The statue is regularly illuminated every Washington's Birthday.

Mr. Enoch Pratt, who was a great admirer and personal friend of Bartholomay, the celebrated American artist, then living in Rome, persuaded Messrs. Noah Walker & Co. to give Bartholomay an order for a lifesized statue, which Bartholomay made. Soon afterward he died.

It cost Messrs. Noah Walker & Co. about \$5,000, but the statue was considered one of the finest of its kind in the United States. Bartholomay was a native of Connecticut, where his talents were highly esteemed. Shortly after his death several of the high officials of the State wrote to Mr. Noah Walker and tried to procure the statue. Mr. Walker replied, saying he prized it very highly and would not part with it. Some little time after that Mr. Walker received another letter from Connecticut. This time the people wanted to purchase it. Mr. Walker wrote in reply that there was not money enough in Connecticut to buy it.

Several years ago Mr. Hamilton Caughy found that the statue was being affected by the weather and the chances were that it would be ruined. He wrote to Mayor Vansant, offering it to the park. Mr. John H. B. Latrobe, one of the park commissioners, proposed to have a place built for the statue, and to have a model made of it, which was to be presented to Messrs. Noah Walker & Co.

Correspondence was kept up for a long time between Mr. Caughy and Mayor Vansant, but the matter gradually died out, and the statue is still where it was in 1867. Mr. Caughy said last night that he hoped the statue would be given to the city.—Baltimore "American."

THE STORY OF A FAMOUS DRUM.

ROBERT HENRY HENDERSHOT, the famous "Drummer Boy of the Rappahannock," is one of the dearest of war heroes to the American heart. Like "Old Abe," the far famed Eagle, there is a strain of the romantic in his history, that at once kindles the imagination and loosens the tongue eloquent. One of the most celebrated figures of the war epoch himself, it is not too much to claim for the "Drummer Boy's" beloved drum a full share of his glory, and therefore an honored position among the famed drums of the world.

The "Drummer Boy's" achievements of war are too well known to bear repetition here, but he achieved no less exciting triumphs of peace, which perhaps are not so familiar. One "famous victory" won by Hendershot and his drum away back in the '60's will never be forgotten. The scene was the old Crosby Opera House in Chicago; the occasion the contest between Major Nevins, the local champion, and Hendershot. An audience that packed the house to suffocation witnessed the match and cheered the contestants with all the enthusiasm of the war period. The result proved that Hendershot had yet to meet the man who could drum against him. When the old residents of Chicago even at the present day begin the story "Talk about drumming," you may be sure of what is coming. Hendershot's drum bears this inscription:

PRESENTED BY
THE TRIBUNE ASSOCIATION
TO
ROBERT HENRY HENDERSHOT,
Of the Eighth Michigan Infantry, for his gallantry
at the attack on
FREDERICKSBURG,
On the 11th of December, 1862.

It was presented by Horace Greeley through Gen. Winfield Scott Hancock, who made the presentation speech, amid much pomp and ceremony.

After years of constant service on November 4, 1891, Hendershot's faithful drum met with what was thought to be a fatal accident. In this wise. Mr. Hendershot was returning from a camp fire at Marshfield, Wis., held under the auspices of the G. A. R. Alighting from the train at La Crosse his foot slipped; his drum was thrown forward and in an instant was under the moving train, playing a devil's tattoo upon the sleepers. When it was finally recovered it was almost an entire wreck. Mr. Hendershot was completely unmanned by the catastrophe. If it had been an animate thing the bystanders could not have been more moved when the nature of the relations between Mr. Hendershot and his drum was made clear.

When Mr. Hendershot reached Chicago he brought the battered mass to Lyon & Healy's factory more in affectionate remembrance than in hope, and laid the case before the firm personally. The result was that all ordinary considerations were put aside and the best workmen in their factory were given carte blanche orders to make the drum as good as new. How they succeeded was best attested by Mr. Hendershot's delight when, some weeks later, he received his old instrument back into his arms, but glow-

ing with perfection as it had not since the days of its first campaigns. The famous old drum now bears a second inscription:

THIS DRUM
Was Nearly Destroyed in an Accident
NOVEMBER 4, 1891,
And Was Placed in Perfect Condition by
LYON & HEALY, CHICAGO.

There is not a war museum in existence but would gladly give a prominent place to this drum, so there is no doubt that many generations yet to come will feel a thrill of patriotism as they gaze upon its historic form.

Letter to the Krell Piano Company.

CINCINNATI, Ohio.

GENTLEMEN—We are more than delighted with the Krell pianos just received. Will do all in our power to push the Krell to the front. Consider them ahead of any piano in the market. Respectfully, STETTNER, KOCH & Co., Columbus, Ohio.

Items from "Music and Drama."

I made my last Saturday's paper 14 pages, and thereby managed to bring it out on Monday, which shows how enterprising I am. But when you have to bring out a 14 page paper with about three pages of trade matter, all nearly copied from other papers and nothing new in it at all, it is awful hard work; but I manage to do it.

I believe that the dullness of trade could be remedied if more silver and currency would be circulated around. I often feel that if I had more silver and currency I could increase my circulation and the circulation of my blood, too. I think that the finances of this country are very badly managed, because the Treasury Department in Washington is always hoarding up money instead of distributing it among us. What we need is money, and it should be distributed and not locked up where we cannot get at it.

I went up to the new Music Hall the other evening in my dress suit to hear Paderewski, the great pianist, and watch his fingers fly across the piano. My, how quick he plays some parts, and how dreadfully slow other parts! During some of his playing a whole lot of fiddlers and drummers and brass band musicians, like little German bands, played with him. I never heard such confusion; reminded me of my younger days at Koster & Bial's.

Sometimes he played with both the hands coming down on the keys together, and then you expected the loudest tunes, but he is a great artist and disappoints you, and when you expect cannon ball tunes they come as soft as a soft boiled egg. It is wonderful how that young man can play when he wants to.

But what surprised me was that he had no music in front of him. He looked straight ahead in the piano and sometimes sideways, but kept on playing all the time. Maybe he forgot his pieces and left them in England when he came here, but no doubt he has cabled over for them. It must be awfully embarrassing to come all the way across the ocean and then find that you left your best pieces or all your pieces over there and that all you can do is just to play right along what comes into your head. He did not play one of the well-known musical compositions such as "Maggie Murphy" or "Comrades," but he is probably studying them now. Oh, he is the most splendid piano man I ever came across!

I think it would be very good for the splendid men of the splendid piano trade to engage pianists for their wheremoors and then have salesmen who would sell the pianos while the others play them. While the one plays the other could talk, and, between the two, many sales would be made. As it is now, the salesman who is playing cannot be talking, and while he plays the customers go to the front door and silently sneak out. According to my plan the thing would work the other way, and before they could get out they would have to buy first.

I was along Fourteenth street the other days protesting and making notes to myself and thinking. While I thunked an idea came to my mind suddenly and while I was thinking over it it disappeared. I went back to my office and sat hard down on my own chair and tried to get the thought and finally after a desperate struggle it came back and so I wrote it down right away, and it is this: "Swick & Co. make the Swick piano in the factory of Swick & Co., where the Swick piano is made by Swick & Co."

I understand that the Piano Manufacturers' Association of the Vicinity of New York is going to adopt a uniform question of pitch at one of the coming meetings.

There is some talk of consolidating some of the trade papers. I think they ought to be. Why should there be so many music trade papers, anyhow? They are mostly published to print the advertisements of the manufacturers. Just look at mine! Why should these same advertisements be published in the other music trade papers? One should print news and editorials and mine should continue to print the advertisements, and the others should be abolished.

Since I was in Chicago many new changes have taken place in the trade. New salesmen have been engaged in some wheremoors. Others have been dismissed and found places in other stores. There have been a few failures. Some new catalogues have appeared, with cuts of pianos or of organs, as the cases may be. Some few people have died. Some trade visitors have been in town and some in Boston and in Chicago. Some Chicago men have been here and some New York men have been in Chicago or will get there as soon as they reach the place. Some contemplate coming. Some new agents have been appointed. Some changes of agencies have been made. There have been some fires. A few new factories have been started. Some new styles will be brought out in 1892. Many changes will take place as soon as they occur. This is the latest news. Who can beat it? CLAMBAKE HARRY.

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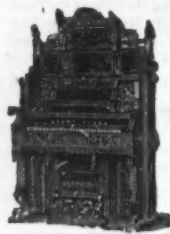
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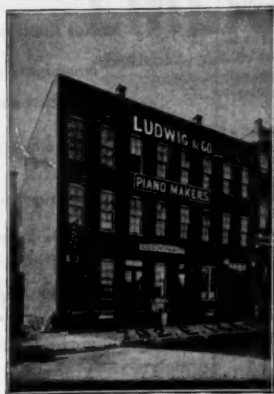
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Muddle Over an Organ.

IN the suit of Drake v. Irvine, in Common Pleas Court No. 1, reported in the Pittsburgh "Legal Journal," Charles W. Scovel, attorney for plaintiff, scored an interesting point from the fact that Judge Stowe granted it rather grudgingly. The question at issue is where an affidavit of defense admits a part of plaintiff's claim, and as to the rest, sets up a defense insufficient as to part, but good as to the rest, whether the court has power to order judgment for the part admitted and also for the part not sufficiently denied or defended, with leave to plaintiff to proceed to trial for the remainder of his claim.

Quære: As to the propriety of the practice?

Plaintiff sued for \$1,173.35, balance due for the building of an organ for a church in Braddock, alleging contract price to be \$1,500. The supplemental affidavit of defense sufficiently set up a different contract with plaintiff's agent, in which the price was to be \$1,250, and plaintiff and his agent to give organ recitals to help pay the same. Defendant also claimed additional payments on account, leaving a balance of \$880.80, and asked \$300 on account of plaintiff's failure to perform his part of the agreement, admitting \$380.80 to be due.



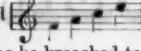


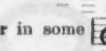
Mr. Scovel held that the allegation of damages was too vague to constitute a defense, and judgment was ordered for \$880.80, with leave to plaintiff to proceed to trial for the remainder of his claim. It was contended that plaintiff should have judgment for the part not sufficiently denied as well as the part admitted, with leave to proceed, &c., and several decisions were quoted in proof.




Judge Stowe in his opinion filed said he did not think the defense in relation to damages was so clearly and distinctly stated as to comply with the rule of court by way of setting up a defense, if that were the only defense alleged; but as there was a good defense to a part of plaintiff's claim outside this matter the question was whether under the rules practiced judgment should be entered for the sum not sufficiently defended, with leave to go to a jury for the balance. The suggestion that the rule may be so modified as to raise that question is countenanced by the remark of the Supreme Court in *Siedman v. Poterie*, 139 Pa. St. 101, but there is no rule of this court that contemplates any such proceeding. The purpose of Rule 11 was to allow plaintiff to take judgment for the "admitted or not denied" in part by precept filed in the prothonotary's office, not by taking a rule for judgment for such part. "While I have no doubt about the power, I very much doubt the propriety of a practice allowing judgment for a part of the claim which is denied and attempted to be defended by an allegation of facts supposed by the counsel to be sufficient, even when we are of the opinion that there is no sufficient defense actually shown. It would present a curious record to have a part of a case in the Supreme Court and perhaps reversed, while at the same time a trial for the balance of the claim was before a jury here. However, as the Supreme Court has appeared to sanction such a practice, and this case appears to be one in which it should be allowed, if ever, we direct a judgment to be entered for plaintiff for \$880.80, with leave to proceed to trial for the balance of his claim."—Pittsburgh "Dispatch."

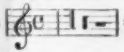
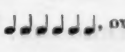



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




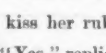

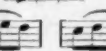
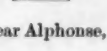

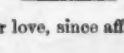
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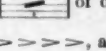

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

Alphonse and Blanche were  to one another by many a sympathetic . Not the least of her attractions was a sweet and pretty form and . He was considered quite  in the ordinary affairs of life; but every time he broached to the idol of his heart the subject of matrimony, he was met with a  rejection. He was but a simple book-keeper, and the making of  was to him not a remunerative occupation.

His rejection seemed  to her in some , as she had a  in her head that a book-keeper was no match for a Millionaire's daughter, and that poverty and love did not mate well together.



After a  she received a number of , over his , beseeching an interview that the  in their affections might be no longer a  to their happiness.

In one of these missives addressed to her, he begged to be allowed to em  her once again, and to declare his still enduring love for her. He stated that his fortunes had much improved through a large legacy from a deceased Uncle. This gave him a firm  on which thereafter to lean. He journeyed toward her father's house, to  his passionate vows, one lovely summer's eve. As he walked under the blossoming trees, he heard the night-bird's , at first *pp* and then *f*. He approached the door and rang the bell . His heart was full of a sweet un . His beloved appeared; but when he expressed a desire to kiss her ruby lips, she cried, "Alphonse! is it true that you are no longer poor?"—"Yes," replied he, "my own Blanche, you no longer can cast a  upon me!" With an Allegro Moto, she made a  towards him, and with a  upon his bosom, their lips met in  .

"Now, dear Alphonse," she declared, "there need be no  of our love, since affairs have taken such a delightful .

Sweet were her , and a brilliant wedding was, after all, the .

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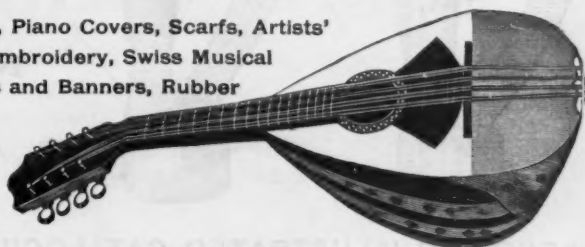
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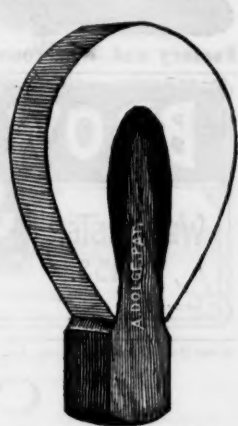
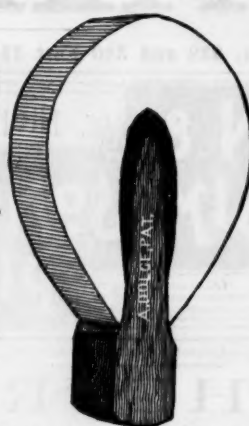
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